Winter Fashions Number

VOGUE

November 1 1916
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THE GREAT WHITE FLEET

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—with all the comforts and all the luxuries of life you enjoy aboard the palatial ships of the GREAT WHITE FLEET.

Delicious meals a la carte — included in price of ticket; prompt and efficient service. Dainty staterooms, perfectly ventilated, commanding a view of sea and sky; wide decks for playing games.

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And with it the opportunity to win for yourself a treasure of health and happiness, of greater benefit than the fabled fountain of youth, sought by Spanish adventurers in the tropic isles of the Spanish Main.

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GREAT WHITE FLEET Ships sail from New York every Wednesday and Saturday and fortnightly on Friday. Sailings from New Orleans every Wednesday, Thursday and Saturday. Write for literature to:

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B. Smart Street Coat of Chiffon Broadcloth, with border, cuffs and convertible collar of plush; full model.

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E. Gown of Georgette Crepe over silk lining; embroidered in gold; wide band of mole plush on skirt and collar.

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Coat of amethyst chiffon velvet, trimmed with mole, $550.00

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Ermine Wrap, trimmed with chinchilla, $8,500.00

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SPORTS apparel in wool Jersey cloth suggesting the very spirit of the out-of-doors—with all the distinctive swing and character that the smartest tailoring can produce.

ROBBINS Master Dress Creations are made for every requirement of fashionable day and evening wear in the most favored of the Season's fabrics.

ROBBINS Master Dress Creations are shown in the smartest shops everywhere. If not at your favorite shop write to ROBBINS, 22 to 26 West 32nd Street, New York, for the name of shop in your city which carries them.

"*La Cossack*"—Smart Frock of Wool Jersey with Soutache Embroidery and Fur Collar, Cuffs, Scarf tab and band on Skirt. Shown in Hague Blue, Moss Green, Purple, Gold or White.

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Furs
of Superior Quality
Exclusive in Design
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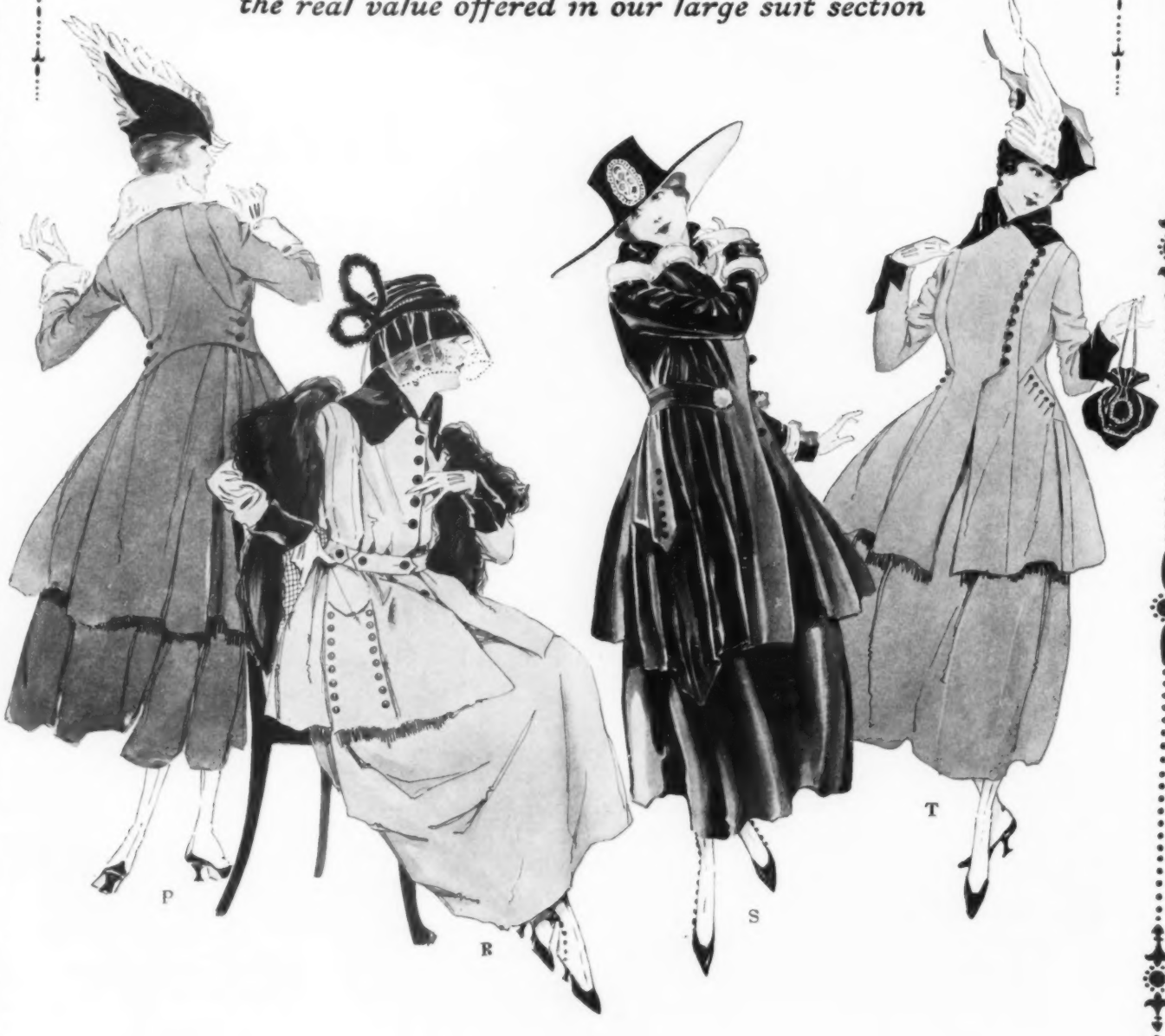
are typical of the smart style, the clever workmanship and the real value offered in our large suit section



Style "P"—Handsome broadcloth suit, jacket has plain front with sides shirred into belt line, collar and cuffs of Nutria, plain gored skirt with fancy belt. Colors black, navy, brown, green. Price $29.50

Style "R"—A youthful model of heavy wool poplin, convertible collar and turn-back cuffs of velvet, four pockets, each trimmed with sixteen buttons, skirt with shirred back with belt. Colors navy, black and brown. Price $25.00

Style "S"—A clever suit of velveteen. The blouse coat is fancily trimmed with cascade sides. The collar and cuffs are edged with Hudson Seal, lining of peau de cygne and skirt is of the plain gored type with plaits. Colors black, brown, navy, burgundy. Price $39.50

Style "T"—A very smart model in Velour or broadcloth. The coat is plain fitted but has fancy cut back trimmed with buttons. Collar and cuffs are of velvet. Skirt has fancy fitted yoke. Colors black, navy, brown, green, plum, taupe. Price $39.50

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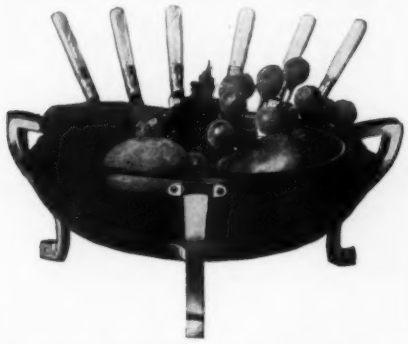
ACTUAL MAKERS

This cigar case is only as large as the three cigars which fit full-length into each separate compartment; stiff light weight morocco leather, in colours, wide silver mounting. 4¾ inches long, $5.00. 5¾ inches, $5.50. 6¾ inches, $6.00. With gold mounting, from $15.50 to $20.50. Engraving block letters, 10c each



An unusual fruit bowl of solid mahogany, with a removable star-cut glass lining, and six pearl-handled fruit knives in sockets. The feet and handles are of best silver plate, diameter 9¾ inches: $11.00

A convenient egg set of Royal Worcester porcelain, with gayly-coloured borders and floral pattern, and compartments on saucer for two eggs, salt and pepper, double-size egg-cup and saucer all one piece $4.50. Silver-plated egg spoon, extra 75c

"The Longchamps"

A striking hand-bag, of latest design; the body of chiffon-velvet or silk in colours, is mounted with a base and tassel of parti-coloured beads; the opening is opened by draw-strings and has the same gay margin of beads and two tassels, lining and change purse of silk; depth 12 inches: $22.00

An indispensable First Aid Safety Kit of morocco leather, in colours, lined with metal, containing a remedy for every conceivable sudden illness and injury: iodine, aromatic spirits of ammonia, castor oil, eye lotion, burn ointment, scissors, spoon, 14 packages of gauze bandage, 3 of absorbent cotton, safety pins, adhesive plaster, new-skin, court plaster, eye cup, medicine glass, eye dropper, wire splint, wooden splints, forceps, and bandage. Instructions for First Aid Kit in cover. Size: 10¼ x 5¾ x 5½ inches deep. Handle at top, gilt clasp: $14.00

Modest Pride

"Pride relates more to our opinion of ourselves, —Vanity to what we would have others think of us."

Yet, we are not too proud to admit the Pride we feel in Cross wares—

While our Vanity bids us hope that other people think as well of them.

All this on the principle —that one never loses anything by believing the best—even of oneself.

A handsome sewing table of mahogany, with Gothic lattice and lining of satin throughout in colours, cover of coloured morocco. Fitted in body and inside cover with: 6 packages of assorted needles, tape measure, needle book, thimble, 2 pairs of scissors, 2 hem measures, bone knife, knitting needles, thread winder, pack needle, bodkin, 6 spools of thread, and 2 spools of knitting silk; pin cushion; ample space for work: 15¼ x 11¼ x 28 inches high, complete: $42.00 tan pigskin $44.00; coloured glazed calfskin $47.00

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A most useful Folding Kit-Bag of hardy pliable pigskin, with smart check linen lining, strong locks, single handle. As shown above: this bag when not in use folds flat and compact to one-half its size and three-inch thickness, taking no space in travelling. Sizes: 18-inch $25.50. 20-inch $28.00

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Models Illustrated on Sale in all our Stores

Girls' Smart Coats

Exclusive Oppenheim, Collins & Co.'s Models

OUR Girls' Coats are chosen for their perfect taste, their distinctive yet sensible lines.

The youthful charm and becomingness of the models pictured tell their own interesting story.

No. V 200—Girls' Velour Cloth Coat in navy, brown, green or Burgundy; collar of Beaver or Skunk Opossum; lined throughout and warmly interlined. 4 to 10 years. **9.75**

No. V 202—Girls' Zibeline Coat in green, brown or navy; collar and cuffs trimmed with seal plush; yoke and sleeves lined. 10 to 16 years. **11.75**

No. V 204—Girls' Velveteen Coat in black, brown, green or Burgundy; corduroy collar in self or contrasting colors fur trimmed to match cuffs. Lined throughout and warmly interlined. 4 to 8 years. **15.00**

No. V 206—Girls' Zibeline Coat in brown, green or navy; convertible collar and cuffs of plush; half lined. 10 to 16 years **16.75**

No. V 208—Girls' Plaid Velour Cloth Coat; flare back model, inlaid collar of velvet; half silk lined. 10 to 16 years. **25.00**

No. V 210—Girls' Velour Cloth Coat in navy, green, brown or Burgundy; collar, cuffs and bottom of coat trimmed with seal; lined throughout and warmly interlined. 10 to 16 years. **29.75**

No. V 212—Girls' Velvet Coat in brown, green, black or Burgundy; beaver trimmed collar and cuffs; silk lined and warmly interlined. 10 to 16 years. **29.75**

No. V 214—Girls' Velvet Coat in brown, black, Burgundy, green or spark blue, trimmed with skunk; silk lined and warmly interlined. 10 to 16 years. **39.75**

WOMEN'S HUDSON SEAL COATS

(Dyed Muskrat)

Illustrating Three of the Season's Most Effective Coat Models and Two Handsome Fur Sets

A Model—45 inches long; loose fitting, ripple back, extremely flaring; deep collar and cuffs of Kolinsky, skunk or black lynx; rich novelty silk lining; made of selected skins..... **$265.00**

B Model—47 inches long; decidedly flaring in its lines; triple border, deep cuffs and cape collar of skunk; made of exceptionally choice skins; handsome novelty linings..... **$365.00**

C Model—40 inches long, semi-fitted and with adjustable belt; skunk top collar; brocaded satin lining **$145.00**

D—Skating Sets—novelty cravat collar with round muff.

In Moleskin....	**$ 57.50**
Hudson Seal (Dyed muskrat).	**36.50**
Grey Squirrel...	**42.50**
Beaver.....	**48.50**

E—Fox Sets—animal scarfs and animal muffs, silk lined.

	Scarf	Muff
Silver Pointed Fox.....	**$57.50**	**$62.50**
Taupe Fox	**29.50**	**34.50**
Red Fox..	**26.50**	**27.50**
Black Fox	**24.50**	**34.50**
White Fox	**47.50**	**55.00**
Black Lynx	**34.50**	**42.50**

Lord & Taylor

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Following the VOGUE Idea Instead of the Vague Idea

IT is the frock or suit which you *do not like* after you purchase it—the one you wear as infrequently as possible—that costs the most.

VOGUE insists you should be thoroughly informed on *all the styles* before you purchase, if you would be at once economical, fashionable and satisfied.

Most New York shops confine their *most desirable models* to their highest-priced things. They have a few good things only at moderate prices. When you select from such an assortment you necessarily have been *cramped in your selection.*

The New Bedell Fashion Shop in West Thirty-fourth Street

is founded on the VOGUE idea—you are shown the *entire range* of authentic and desirable models of suits, frocks and coats, at the *moderate prices* you intend to pay.

At $25, $30, $35, and up to $55, you find here unlimited selections—more than will be seen in any other fashion shop in America. You see *everything* that fashion has suggested, in its *latest moment* form, and in the best materials that can possibly be put into apparel at those prices.

While you will also find record values at prices up to and beyond $100, it is not essential that you go beyond your means to secure suits, coats and dresses quite as refined in fashion and tailoring as the most expensive things in the store.

There Is No Charge for Alterations

At the New **Bedell** *Fashion Shop*

Nineteen West Thirty-fourth Street, (Opposite the Waldorf-Astoria)

Did it ever occur to you that MARY GARDEN is the incarnation of CLEOPATRA, Queen of EGYPT?

CLEOPATRA, like MARY GARDEN, was famous for intelligence and beauty.

MARY GARDEN PERFUME—the subtle fragrance specially created by RIGAUD, for the divine Prima Donna, identifies EVERYWOMAN with a personality which renders her captivating and alluring—by accentuation of personal charm.

Mary Garden Perfume

Toilet Water, Talcum, Sachet and Face Powders, Rouge (Vanity Case), Massage, Cold and Greaseless Creams, Soap and Breath Tablets. Sold Everywhere

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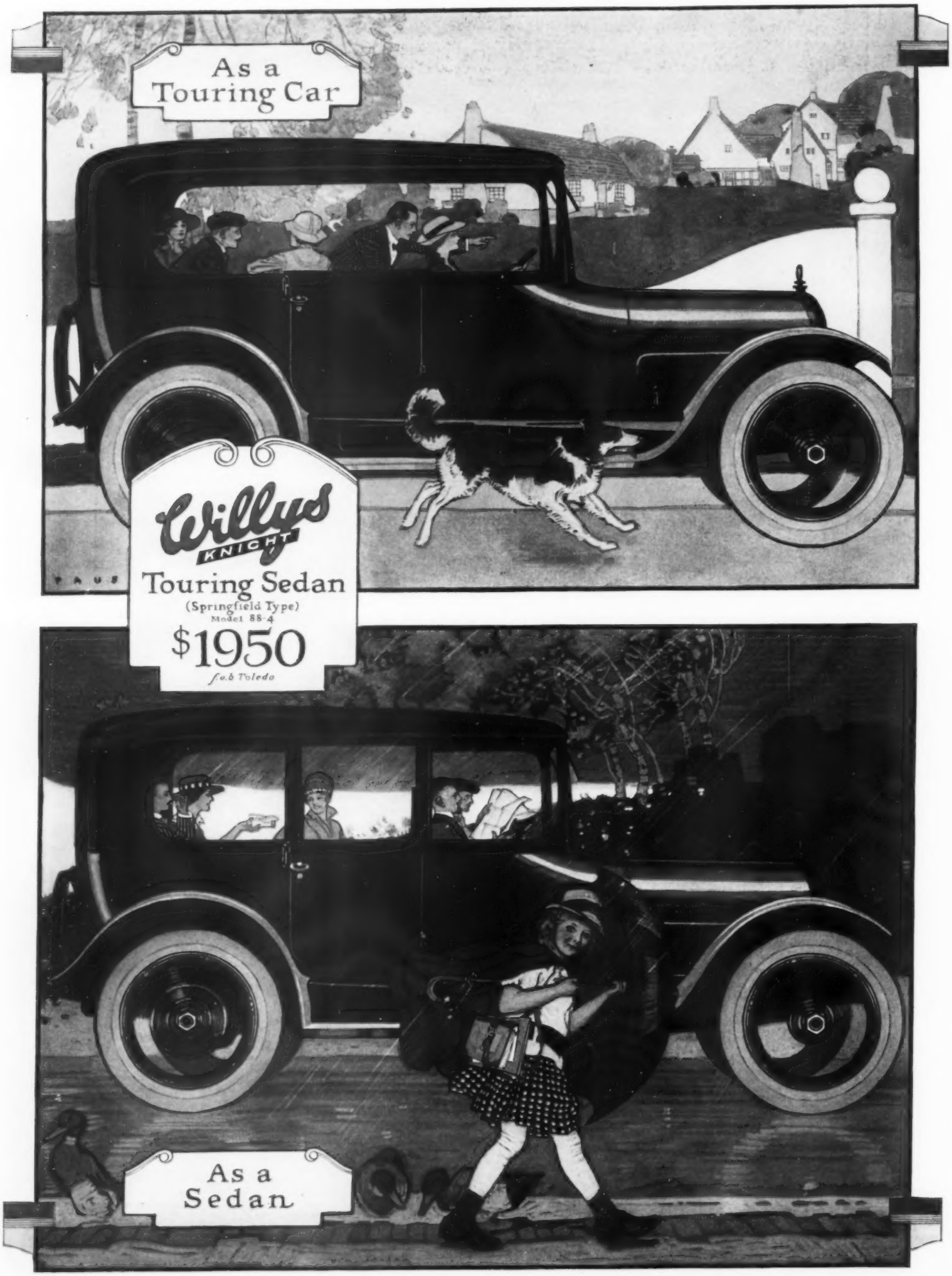
Lilas de Rigaud—the only true odor of fresh lilac.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The Luxury of Two Cars For the Price of One

Now you can motor in entire comfort *all* the time.

Never again the discomfort of being shut in because curtains are too much trouble to take down and put up again.

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For these cars have windows with disappearing sashes—wide open one minute—tightly closed the next—just as you want them—either way and no trouble worth mentioning to make the change.

Ride home from your day's outing in your open car—fill your lungs with the good fresh air.

Dress for the evening, close the windows, drive away in your closed car and arrive looking your best—with not even one wisp of hair blown out of place.

Home again—windows open, sashes folded away—fresh air to dispel the weariness and induce restoring sleep.

That's real comfort—and it's all very simple in the Willys-Knight Touring Sedan.

And open or closed it's a perfect beauty.

But not every car can be really comfortable both as an open and a closed car.

Closed cars serve to magnify motor and gear noises—and to be shut in with the noises of slapping valves and grinding gears is anything but pleasant.

But the Willys-Knight cars are equipped with the only type of motor which has no cams, springs and poppet valves to get noisy.

Instead they have the sleeve-valve motor which acts on the principle of the steam engine.

Sleeve valves, silently sliding, are practically inaudible—never vary in their action, cannot get out of time with each other, are ideal in any car but infinitely the more desirable in closed cars.

And to match their permanently quiet motors these cars have noiseless spiral bevel drive gears.

But aside from the luxury of quietness the sleeve-valve motor is superior in other ways.

It develops more power for the fuel consumed, is more flexible, and improves—instead of developing infirmities—with use and age.

It practically never requires any repair and outlives any other type of motor by thousands upon thousands of miles.

Beauty, luxury, utility and mechanical excellence are combined in the Willys-Knight Touring Sedan in a degree never before realized in a single car.

Yet, because we are the largest producers in the world of completely equipped automobiles we can price this car—unequalled in all the world in its combined attractions—at $1950.

Ride in it—drive it—see how easily it is opened or closed—let the Overland dealer have your order promptly—and settle the car problem in your family for years to come with a car that will stay in style and improve with use.

Specifications

Motor—40 horsepower Knight type, sleeve-valve motor.

Fuel System—Vacuum tank feed, supply tank carried at rear, gauge on tank.

Wheelbase—121 inches.

Rear Springs—Cantilever.

Tires—34 x 4½ inches, non-skid front and rear.

Auto-Lite starting and lighting system.

Electric control buttons on steering column.

Power tire pump.

Motometer.

Seating Capacity—Seven passengers, divided front seat with wide aisle between two disappearing seats and comfortable rear lounge-seat for three.

Attractive cloth upholstery, richly carpeted floor, silk curtains, heavy silk rope cords, dome light, adjustable glass front.

The Willys Overland Company, Toledo, Ohio

"Made in U. S. A."

VANITY FAIR

BEHIND THE SCENES

THIS little girl—or a part of her, at least—is under the rose. It's a behind-the-scenes glimpse of a quilting party in New York. It's also the front cover of the current issue of Vanity Fair—the only really and truly behind-the-scenes magazine in America.

Vanity Fair is a periodical that chaperones you—once a month—at dinners and dances; that passes you into the wings at the theatre; smuggles you into the heart of fashion—if fashion has a heart; skims for you the thickest part of the social cream. It is a magazine which enjoys the unique privilege of observing art, literature, music, sport, opera, dancing, theatres and all the thousand and one diverting phases of New York life—*from behind the scenes.*

Just say to yourself: I owe it to my family and friends to go through life with my mind open. I won't be stodgy! I won't be provincial! I refuse to kill a dinner party before the entrée. Therefore, I will risk a single quarter, and purchase the current issue of

VANITY FAIR

R

No. 730
Ermine Wrap
Trimmed with Kolinsky

UNSURPASSED quality, absolute reliability and authenticity of style are recognized characteristics of Lamson & Hubbard Furs.

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Magnolia *Brooklyn* *Newport*

("Theatre of Fur Fashion" on request. Address 925 Bedford Street, Boston, Mass.)

YOUR NEW OPPORTUNITY TO KNOW THE WORLD'S GREAT MUSIC

An interview with Rudolph Ganz, the eminent Swiss pianist, regarding

The Duo-Art Pianola

Rudolph Ganz

WHEN Mr. Ganz grips your hand in an introductory clasp, your instant impression is of a man's man — a keen, virile personality free from the taint of morbidity so often associated with high artistic ability.

He is a composer of fine achievement. His songs and compositions for piano and orchestra are widely performed.

Possessed of remarkable power as an interpretative artist, his popularity as a concert pianist is growing with a rapidity that he well deserves.

Mr. Ganz is the well balanced, well informed type of musician whose sincere and authoritative statements cannot be taken lightly by the public.

"THE degree of pleasure you derive from music depends largely upon your musical associations. Let any person of good taste and intelligence listen regularly to fine music beautifully interpreted and presently he is an enthusiastic music lover."

Mr. Ganz's grave, good humored manner of speaking and the hint of a twinkle that is always lurking about the corner of his eyes betray him for what he is—a big jovial optimist, a fine, wholesome-minded artist who believes simply and earnestly in his art.

"You think then," I said, "that people who consider themselves unmusical are merely those who haven't heard plenty of great music played so they can derive pleasure from it?"

"Yes," he replied, "and so it is that artists, if they live up to their ideals, are accomplishing more than entertainment in their concert work—they are imparting to their audiences music knowledge and comprehension—their interpretations of the musical scriptures are aiding the hearers to a new and broadened capacity for musical pleasure and understanding.

"And now the time has come," continued Mr. Ganz, "when every pianist must awaken to a new responsibility —a new and greater opportunity. By the developments of the past few years the pianist's field has been extended immeasurably."

"You are speaking, perhaps, with your recent experience with the Duo-Art Pianola in mind?" I suggested.

"The Duo-Art Pianola, yes. The reproducing piano brings the artist into intimate contact with the people in their homes—he is to become a part of their daily lives instead of remaining the casual stranger of the concert hall. His message of music is made generally available by the Duo-Art."

"You seem to have a very definite confidence in the ability of the Duo-Art to accurately reproduce your playing."

"Well, I must confess that at first I doubted. But now that I have heard my finished records, I have nothing more to ask—these records are my own performances. Anyone who has heard me play would instantly recognize these reproductions."

"Do you intend that statement to apply to the Duo-Art reproductions in all respects? Do you, for example, consider that we have faithfully duplicated your tone production?"

"Surely! I have had no difficulty in getting the tone results I wanted in my records. The climaxes are worked up just as I played them. The distinction between voices, between theme and accompaniment, are practically perfect. The intonation and crispness of phrasing add the last convincing touch of personality and the tone-production pleases me much. If anyone criticizes it, they criticize my playing," said Mr. Ganz, smiling.

"And tempo and phrasing?"

Mr. Ganz (at the right) engaged in editing Duo-Art Records. This work of retouching and revising the recorded interpretations gives them the last degree of perfection that the artist can impart.

"Ah! they are perfect—true to my performance. My typical rhythmical characteristics, my rubati, my most personal ways, are exactly duplicated. I have been much interested also in the pedal results. By careful editing, the tone color and sustained effects secured by the pedal may be even more fully developed than in the spontaneous performance at the keyboard.

"Thorough work in recording and editing may well bring the interpretation as reproduced by the Duo-Art Pianola to a point where it challenges the artist's performance in the concert hall. When playing in concert so many circumstances and conditions may influence results. In recording we make our own conditions — even choose our moods. So the Duo-Art should present the pianist at his best.

"Instead of feeding upon concert memories, those who love music may actually hear their favorite interpretations whenever they wish. This new and closer contact between artist and audience is to me the most fascinating possibility of the Duo-Art.

"A while ago the Swiss Ambassador in Washington, who is a friend of mine, purchased one of these instruments—and at his request I tried a number of them and chose the one which was to be sent him. In writing him I said—'It is with pleasure that I look forward to being in your home indirectly, for with this new instrument I can have the privilege of playing for you whenever you like, even though I am not with you in person.'

"And that is exactly the way I feel about it—you see! What a delight to be able to think that you are part of the artistic life in so many homes.

"That is the wonderful thing The Aeolian Company has accomplished—to take the concert pianist from the concert hall into the home."

▽ ▽ ▽

I have read the above interview in print and find it a true report of my statements.

Rudolph Ganz

The DUO-ART PIANOLA

Not only is the Duo-Art an instrument for reproducing with fine musical accuracy the performances of great pianists, but it is also a player-piano far in advance of any other instrument of the player type. In ease, simplicity and perfection of expression control it is revolutionary.

The Duo-Art is a Steinway, Weber, Steck or Stroud pianoforte. And its keyboard and action for handplaying do not differ from those of the conventional piano of these makes.

Aeolian representatives in every principal city are prepared to demonstrate the Duo-Art Pianola. We invite you to write for the address of the store nearest you and a copy of the interesting Booklet of the Duo-Art. Address Department V 111.

▽ ▽ ▽ ▽ ▽

THE AEOLIAN COMPANY
AEOLIAN HALL · NEW YORK CITY

Makers of the Aeolian-Vocalion and largest manufacturers of musical instruments in the world

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1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

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THUS writes a Vogue reader whom the Sales & Exchanges Department has recently helped dispose of a frock and suit for which she no longer had need.

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Why don't you study this list of bargains and see if there's not something here which you need? Or why not dispose of some of those many too-good-to-throw-away articles which must sooner or later fill up your store room?

SALES & EXCHANGES SERVICE

443 Fourth Avenue VOGUE New York City

Wearing Apparel

FOR SALE—One sable mink muff (suitable for Christmas gift) $70—Cost $100. Also one suit size 38, $45—Cost $100. Latest style, very smart. No. 536-D.

COPENHAGEN silk sweater with sash, size 38. Cost $20—Sell $10. Navy velvet and crepe sailor, Fall model. Cost $20—Sell $9. Both never worn. No. 537-D.

GREY top coat—fur collar—never been worn—Cost $25—Sell $18. Yellow crepe-de-chine evening gown, gold lace trimming, size 36-38—$15. Dark brown gabardine coat suit, fur trimmed, size 38. Cost $40—Sell $20. White embroidered net dress, size 36-38. Cost $25—Sell $10. No. 538-D.

NAVY blue broadcloth suit, trimmed moleskin—coat lined cerise satin, perfect condition. Worn few times. Short coat. 36 Bust, 28 waist, skirt length 36. Cost $65—Sell $25. No. 540-D.

GOLD lace and ecrue maline gown, worn once, 38 bust. Price $10—Cost $75. Duchess lace and rose point bertha—new—$18. Hand knit sweater—old rose. Never worn. $12. No. 541-D.

FOR SALE—Navy blue afternoon dress, latest model, silk and chiffon; embroidery in coral and gold. Size 40-42. Worn twice. Cost $50—Sell $25. No. 542-D.

FOR SALE—Evening dress. Effective combination blue silk and yellow chiffon. Cost $80—Sell $15. White net summer dress, trimmed with bands of blue Japanese crepe, hand-embroidered waist, $5. Both size 36. No. 544-D.

LATEST cut cross saddle riding habit, Oxford Grey—34-36. Cost $50. Frank's black riding boots, 5-A. Cost $16. Both worn only once. Reasonable offer accepted. No. 545-D.

BLACK velvet suit, youthful model, good condition $10. Size 36-38. Black velvet suit, size 40-42, perfect condition. Cost $75—Sell $25. Mink cape scarf almost new. Cost $90—Sell $25. No. 546-D.

FOR SALE—Blue fancy silk afternoon frock, up-to-date model. Perfect condition. Worn once. Size 40. Price $18. No. 547-D.

PLUM-COLORED velvet afternoon dress, $10.00, Hudson Seal coat, 1914 model, $25.00. Curtains—six pairs scrim and lace, $10.00. Five pairs sunfast, $5.00. No. 550-D.

FOR SALE—Black jet evening gown. Cost $100—Sell $35. Pink taffeta evening gown, exquisite lace, very full. Cost $95—Sell $25. Size 36-38. No. 551-D.

FOR SALE—Evening gown, beautiful pink and white brocade, sixty years old, made up in latest fashion, worn three times. Bargain at $40. Size 34. No.552-D.

FOR SALE—Smart blue serge dress, braid in black. Cost $90—Sell $40, worn twice. Beautiful evening coat, gold and brown velvet, fur collar and cuffs. Cost $125—Sell $60. Size 38. No. 553-D.

ONE mixed English cloth side saddle riding habit for sale. Made by Hertz, New York. Never worn. Cost $100—Sell for $45. No. 554-D.

FOR SALE—Handsome seal velours coat, full, loose, 45 inches. Late style, excellent condition, lined striped silk. 36 bust. Worn few times. $25. No. 556-D.

FOR SALE—Black serge suit cutaway coat with white vest. Suit bound in silk braid. Worn four times. Very smart. Cost $65—Will sell for $30. No. 559-D.

FOR SALE—Two Martial et Armand gowns—perfect condition. Dark green corded silk and broad cloth street dress trimmed with moleskin. Cost $140—Sell $35. Evening gown skyblue silk trimmed with silver lace. Cost $125—Sell $25. Size 34. No. 561-D.

Wearing Apparel—Cont.

FOR SALE—New lavender taffeta and tulle evening gown, worn but once. Absolutely perfect condition. Size 34—Will Sell $60. No. 564-D.

FOR SALE—Turquoise taffeta evening gown. Cost $75—Sell $25. Alice blue afternoon silk dress. Cost $80—Sell $25. Together $40. Account mourning. Size 36. No. 565-D.

Miscellaneous

COLLECTION Mississippi plantation antique furniture, mahoganies, cherry, rosewood, grandfather clocks, chinas, pictures, ornaments, four post beds, mirrors, ruby band dinner set. Only rare handsome things. No. 539-D.

FOR SALE—Handsome Brochale Shawl, 1¾ x 3½ yds., almost new, asking $50. Unusually attractive Paisley Shawl, about 2 yds. square, perfect condition. Entire shawl made up of beautifully blended stripes, asking $50. Another Paisley 1¾ x 3½, handsomely shaded, 11-inch border on narrow side and 36-inch border on long side, red center, $30. No. 543-D.

AN exquisite India Shawl in perfect condition. Cost $1000 in Europe—Will sell for $500. Great bargain. No. 548-D.

FOR SALE—Handsome dining-room set, including table, 8 side chairs, 2 arm chairs, Italian Renaissance beautifully carved, leather seats. Original Cost $800—Will Sell $200. No. 557-D.

FOR SALE—Platinum and diamond bar pin — sixteen diamonds — plain design. $125. No. 558-D.

Miscellaneous—Cont.

ANTIQUE bead bag, large size, suitable for silver mounting, $35. Also smaller bag mounted on silk, $25. Beautiful floral designs and coloring. In perfection condition. No. 560-D.

OLD Chinese Mandarin Coat. Cashmere and Indian shawls. Rare Persian embroidered spreads. Antique silver necklace. A few brass and copper pieces and other studio belongings. No. 562-D.

FAMILY lace wedding set—Rare pattern and workmanship. Rose point—shawl veil, 5 yds flouncing 1 yd. wide, several yards narrower for trimming, and handkerchief—all matching. Appraised $7000—Will sacrifice. No. 563-D.

Furs

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition $1000. Can be seen in New York. No. 455-D.

FOR SALE—Fur Coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost $250—Sell $75. No. 476-D.

HANDSOME Broadtail Persian coat, latest model, in good condition. ¾ length. Cost $600—Will Sell for $200. No. 535-D.

Furs—Cont.

FOR SALE—Full length Mink Coat—Size 38. Perfect condition. Cost $1600—Will Sell for $1000. Can be seen in Philadelphia. No. 549-D.

WONDERFUL set Sables, perfect condition, only two seasons ago. Cost $8000. Scarf two yds. long. Muff eight skins. Seen by appointment. No. 555-D.

FOR SALE—Fine quality caracul fur coat, full model, lined in gray satin. 36 Bust, 46 inches long. Good condition. Cost $195—Sell for $75. No. 566-D.

Wanted

WANTED—To buy late models, two light colored evening gowns, street suit, and afternoon gown. Size 42. Waist 33. Tall with large hips. No. 244-B.

WANTED — Pair of English Sheffield candlesticks, three branched, not less than 18 inches in height. Preferably Hepplewhite in design and antique. Must be reasonably priced. No. 245-B.

WANTED—Latest models perfect condition. Suit, Coat suitable for traveling and general wear, Silk or Georgette afternoon dresses, Furs. Size 36-38. Reasonable. Confidential. No. 246-B.

WANTED—Motor Coat—fur or cloth. Also black tulle evening dress—Size 38. Good condition, reasonable. Also fur coat for child 3 years. No. 247-B.

WOULD like to buy slightly worn stylish clothing from wealthy woman. Size 36. Height 5 ft. 7 in. Shoes 5½ A. Hats. Prices reasonable. Confidential. No. 248-B.

Professional Services

REFINED Newfoundland lady desires position as companion or nursery governess. Would also act as housekeeper. Terms exceptionally easy. Write for particulars. No. 172-C.

CULTURED young woman, of varied social experience, speaks French, German, reads Italian, knows stenography, typewriting, etc., desires position as secretary in private house. References exchanged. No. 173-C.

WANTED an experienced trained nurse for an invalid lady in Havana, Cuba. Must make arrangements at least for 6 months. Wages $40 weekly and coming and going passage paid. References required. No. 174-C.

A HELPFUL young woman would give kindly care to elderly person. Competent to arrange for traveling or manage household. Three years' experience. No. 175-C.

REFINED and capable young lady desires position as companion to young or elderly lady. Willing to travel. Cheerful disposition. References given. No. 176-C.

CULTIVATED Southern girl of executive ability desires position as companion or would assume entire charge of young girl. No. 177-C.

YOUNG lady of refinement and ability will act as companion or nurse to elderly lady; good reader and correspondent. Has had hospital training. References exchanged. No. 178-C.

YOUNG Southern woman, well educated, desires position as Social Secretary. No. 179-C.

AMERICAN woman, widow of Foreign Diplomat, will entertain in her home young lady whose parents or guardians desire her to spend winter in New York for social purposes or study, giving her the advantages of a chaperonage with introductions that command the entre into the best social circles. Banking and personal references exchanged. No. 180-C.

The Subtle Element of Personal Charm—

WHEN the ancients discovered a new mystery, they named it first and sought the substance of it later.

We still proceed by the ancient rule in discovering personalities—for who is there who has not found the charm of some friend so subtle as to forever remain above a fair description.

Thus may it be also with a gown. One of richest stuffs still remains but what it is, while another seems endowed with the indefinable something which, of a picture, would be termed the "soul."

If our designers have won distinction in their craft, it is because they create gowns which in the result are more than fine materials. In them is the cachet to emphasize the subtle element of the patron's personal charm.

Private viewings of original models from Parisian sources and by our own designers by appointment.

Dressmaking Section, Ninth Floor

Carson Pirie Scott *and* Company
Chicago

Costume Jewelry
by
Ostby & Barton Company

AND now a famous *modiste* indicates for each of her gowns the design of jewelry that should be worn with it—a ring, a brooch, a pendant that will give it the touch of ***color*** or emphasize its *theme* by harmony or contrast.

Every woman of taste has long known that the *jewelry* one wears with a costume should be as *individual as the costume itself.*

The original makers of Costume Jewelry in this country are the firm of Ostby and Barton, who have retained the *leading designers* on both sides of the Atlantic.

This beautiful new jewelry is made altogether in 14K. yellow gold, green gold and white gold (*with the color and luster of platinum*), set with genuine precious and semi-precious stones.

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It cannot be produced in quantities. Each Costume Ring, Brooch and Pendant must be made by hand—the *individual work* of one of a few very unusual craftsmen.

The woman who really wants *Costume Jewelry* must look for it in the exclusive little specialty shop, at the exceptional jeweler's, in that one department store of a dozen that somehow manages always to know the style before it happens. *Ask for it by name.*

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ESTABLISHED 1848

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SUITS
COATS
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FIFTH AVENUE AT 46TH STREET
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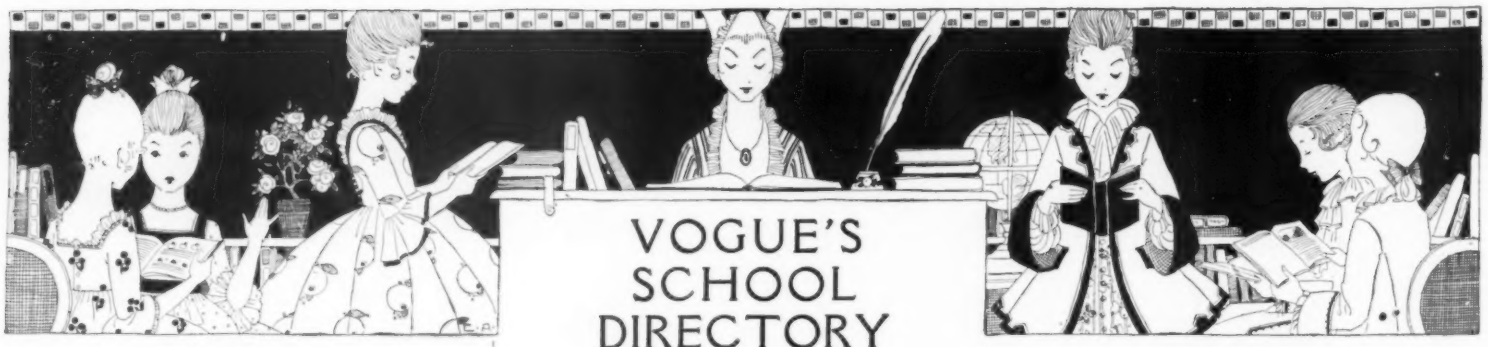
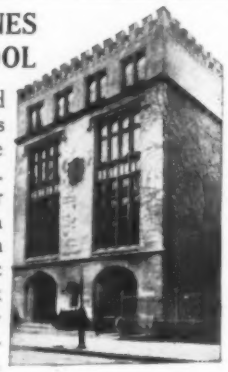


VOGUE'S SCHOOL DIRECTORY

New York

DAVID MANNES MUSIC SCHOOL



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Special classes in Singing and Rhythmical Work for small children.

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G. Aldo Randegger, M.M., Director

Piano, Voice, Violin, Cello, etc. Private lessons and classes for Resident and Day pupils. No vacancies until January 1st. Enrollments should be made now. Particulars from the secretary.
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Ideal environment where school life is but a phase of home life. Deep significance of play instinct recognized and used as a means to develop faculties. Wonderful achievements in formal school work accomplished through use of special and original material designed by **Director Belle Thomson, Grad. First International Class, Rome, Italy; Director Montessori Class, Univ. Penn. and Board of Education, New York City.**

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A **Boarding and Day School** offering both the physical opportunities of the country as well as the advantages of a great city. Complete courses from **primary to college**—also post-graduate course equivalent to two years of college. Excellent opportunities for the study of Art, Music, and the Drama. Music Department under the personal supervision of **Mr. Rubin Goldmark.** "A School for earnest work emphasizing essentials and minimizing non-essentials."
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RECEIVES IN HER HOME under her personal care and chaperonage, a limited number of young girls who desire a profitable season in New York City. French lectures and classes. Resident native teacher. English and Foreign Languages; Literature, Music and Art, Domestic Science, etc. Masters and Studies at the option of the individual. Unusual musical privileges.

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GARDNER SCHOOL *for* GIRLS

Formerly at 607 Fifth Avenue

Has removed to a larger house, 11 East 51st St. (bet. 5th and Madison Avenues). Fireproof building. Spacious and beautiful, thoroughly equipped for resident and day pupils. Elevator. Open air classes and gymnasium. Regular and special courses. Unexcelled opportunities in music. All the advantages of the city with delightful home life. Riding, skating, dancing, tennis, swimming. **Miss Eltinge and Miss Masland, Principals**

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Should you desire any detailed information concerning any of these schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department, and he will gladly advise you to the best of his ability.

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A school for special students. Teachers of Music and Art optional. The Languages, English Diction, Political Economy, elective courses in Literature, History and Philosophy. Every opportunity under careful guidance for Metropolitan advantages.
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New York

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Resident and Day pupils. Regular or special courses with languages, art and music. Home care, social life. Vacation and week-end trips. Out-door sports.

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"Likable, Livable and Homelike." "The social, athletic and educational life of the school beautifully combined." High School graduates may specialize as desired. Certificate privileges. Preparation for life and the home. In beautiful Westchester, thirty miles from New York. 48th year. Separate house for younger girls. Write for Year Book of Upper and Lower Schools.

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For circular address
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The only Country School for Girls in New York City. 35 acres overlooking the Hudson River. Large enough to be a Real School. Small enough to be a Real Home. Unexcelled Music Department. Students admitted to College upon Certificate.
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To fill the need felt by thinking parents for a standard boarding school with moderate rates. College Preparatory, general and adaptive courses with domestic science. Outdoor land and water sports.
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Boys' School and Office: 241 West 75th Street — **Girls' School: 239 West 75th Street**

Founded 1906. Thorough preparation for schools and colleges in half time taken by class schools. One at a time with teacher is the only efficient method of teaching pupils how to study, and reduces to a minimum the danger of contagious diseases.

"A School with an Atmosphere of Work."

The French School for Girls

(Miss McClellan and Miss Williams' School)
24 East 94th Street, New York City
All Courses in French. Resident and Day Pupils

THE SCUDDER SCHOOL for Girls. Dormitory and school at Riverside Park overlooking Hudson. Finest residential section. 22d year. **College Preparatory.** Special Practical Courses. A *one year* **Home Economics Finishing Course** with diploma. *Cookery, Marketing, Dressmaking, Millinery, etc.* **Secretarial Training,** *Private, Publicity, Executive Secretaries.* **Spanish Classes.** Professor Agramonte. **MYRON T. SCUDDER, Pres., 324 W. 72d St., New York.**

THE COMSTOCK SCHOOL FOR GIRLS

Elective Advanced Courses. Piano and Singing. Dramatic Art, Interior Decoration, Art, Journalism, Short Stories, Domestic Science, Secretarial Courses. Boarding pupils. $1250. No Extras. **Miss Mabel Foster, 52 E. 72d St., N. Y.**

The Rayson School for Girls

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(Midway between Riverside Drive and Central Park)
22nd year

Home and Day Departments. College Preparatory. General and Post Graduate Courses. Music. Outdoor Sports.

MISS CLARA I. COLBURNE, A.B.
MISS MARTHA K. HUMPHREY, A.M. } Principals.

DEPARTMENT *of* HOUSEHOLD ARTS

Ten years ago a girl's schooling stopped short with her seventeenth year. She made her debut—then usually married. She embarked upon that most difficult and hazardous career—housekeeping—with only a knowledge of the classics to guide her. All that she learned was the result of bitter experience, and this experience sometimes hurt others quite as much as it hurt her.

But today woman has her birthright; she has the opportunity for practical training in the highest profession of all—wifehood.

OAKSMERE insures its graduates mastery in the science of home making. The choice of a house, its furnishing and decoration, its management and up-keep, the entertainment of guests and the cultural requirements of the drawing room—all these matters are taught in the Department of Household Arts.

And that these accomplishments may be taught practically, as well as theoretically, an adjacent estate including several acres of land and a completely appointed residence has been taken over. This is called "Practice House."

Throughout the year groups of girls live at "Practice House" with a competent instructress. There, each girl in turn, must assume full responsibility as mistress of the household.

She must learn to plan meals, to market, to cook, and is required to keep strict accounting of all expenses. In fact, Oaksmere believes that a woman's efficiency in the home should equal that of the man in his office, and with this object in view, all work is done thoroughly.

The student acting in the capacity of hostess must entertain; she must know how to plan amusement for her guests, how to arrange their meals—and she must be a charming as well as capable hostess.

Sewing, dressmaking, designing and millinery along with the scientific buying of materials, are also studied at "Practice House"—not with the idea that the students will adopt these vocations, but that they may be thoroughly fitted to do even more than their part in their menage—or, if the occasion should arise, be able to turn their hands to some practical means of self-support.

In sum, at Oaksmere girls not only live to learn, but learn to live.

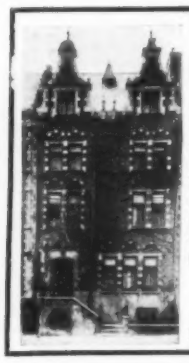
OAKSMERE

MAMARONECK-ON-SOUND

Note: This is the second of Oaksmere's announcements. The former described The Department of Dramatic Arts. Booklets sent upon request.

VOGUE'S SCHOOL DIRECTORY

New York



The
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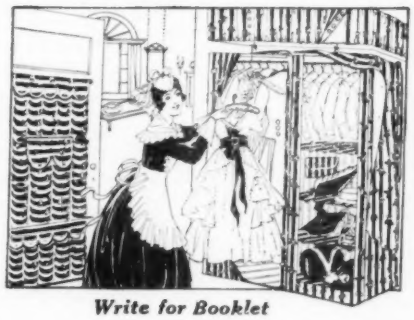

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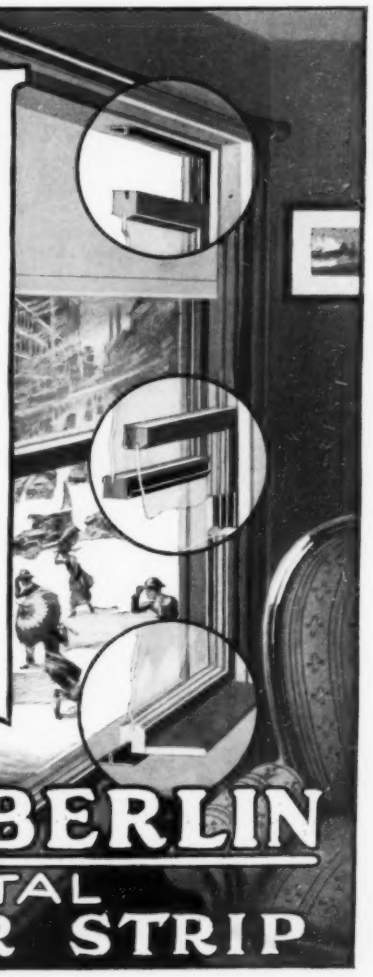

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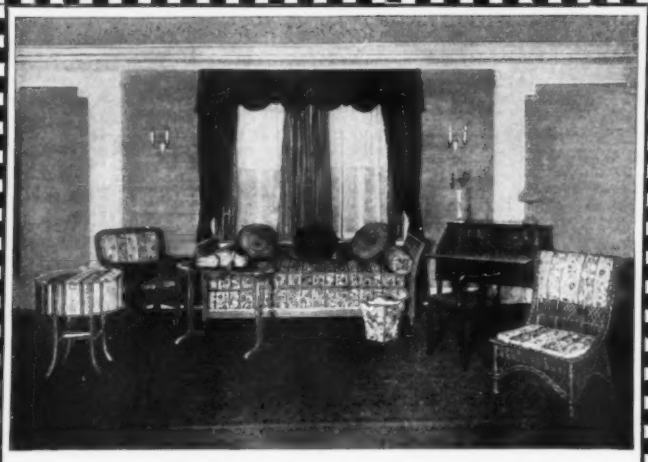

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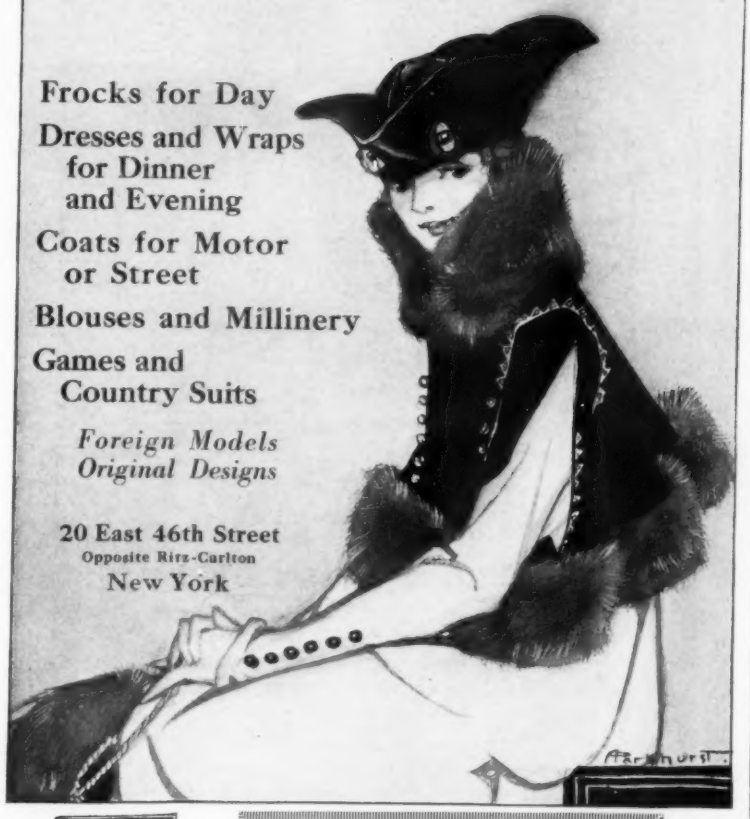

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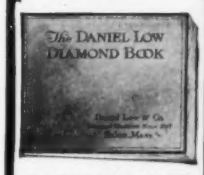

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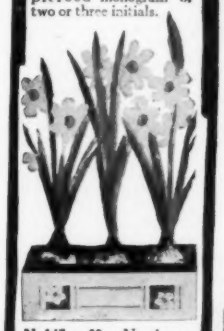

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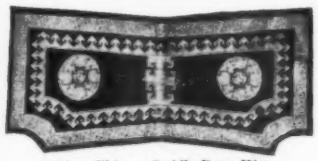

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TO facilitate your finding the article or service you desire, the headings—or classifications—have been revised and simplified, and this index prepared. This new arrangement should greatly increase the efficacy of the department by making easy your task of finding just what you want, just when you want it.

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Antiques

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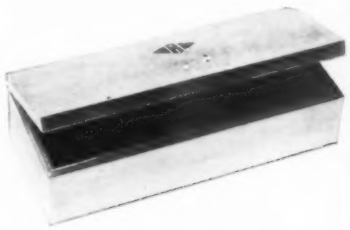

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SHOPPERS' AND BUYERS' GUIDE

Hair and Scalp Treatments—Cont.

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Note: The names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

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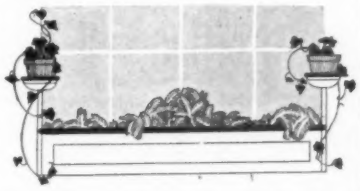

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GIFTS FOR EVERYBODY! From wee tots to grown-ups. Indestructible copper wire dolls—dolly's swing, toy furniture. Japanese kilts. Kiddy Surprise Box. Illustrated Nursery **RHYMES.** Stuffing for stockings. Lacquer stationery boxes and photo frames. Woolwinder Stands. Mahogany floor candlestick. Metal telephone book holder. Special Orders Shop, 20 W. 39th St., N. Y.

SHEFFIELD PLATE ON COPPER, exclusive designs. Bridge Prizes and Favors in sterling silver novelties, one dollar upward. Replating. Jean Nearing & Marion Wilkinson, 542-5th Ave., N. Y.

A. WE SEND FOR YOU FREE of express charges Glebeas Wonderful Flowers & Glebeas Perfumes anywhere you ask. Glebeas (Desk B), 35 Warren St., N. Y.

B. IF YOU LIVE OUT OF TOWN Write for catalogue de Luxe showing real photo reproductions of Glebeas Flowers. Glebeas (Desk B), 35 Warren St., N. Y.

C. GLEBEAS DOUBLE RUSSIAN violets (new this season) are different from anything you have ever seen. $3.50. They are beautiful & stylish (see below).

D. GLEBEAS PRINCESS BUDS in the new sunset (or Mary Ward color) are quite the prettiest of the new flowers. $6.00 a dozen. ½ dozen look well.

E. THE NOUVEAU ODOR Glebeas Adoration lends that indefinable something which bespeaks refinement. Glebeas (Desk B), 35 Warren St., N. Y.

F. GLEBEAS ADORATION (nouveau) is like delicious imprisoned blooms and is exclusive & refined. Special size, $2.00. Glebeas (Desk B), 35 Warren St., N. Y.

BEAUTIFULLY PAINTED DISC for phone with genuine leather index, $3 postpaid. State tone or colors desired. Table favors, prices & many other gifts. Cat. C. J. Budd, 44 W. 22 St., N. Y. C.

THE GIFT SHOP, 15 South St., **Morristown, N. J.** One dozen select Xmas cards, $1.00 ppd. Something entirely new. Illus., init. plate-marked stationery. 1 quire box, $1.00 ppd. Other gifts, write.

PRAYER BOOKS, ROSARIES, pictures, etc., for Catholics. See display at our stores, or catalog sent. Benziger Bros., 36 Barclay St., N. Y. 214 W. Monroe St., Chic. 243 Main St., Cin.

INDIVIDUAL BOXES FOR INDIVIDUAL PEOPLE. Your gifts will be doubly appreciated in fancy hand-made paper boxes; in orig. or your own designs. Unusual selection of bags in art cretonnes.

PANDORA SURPRISE BOX for children, $3.50. Worsted trimmed novelties, Newport scarfs & exclusive gifts for the holiday season. No catalog. Mrs. Estes Studio, 64 West 48th St., N. Y.

NESTLE-DOWN BAG. A foot-warmer for adults—sleeping bag for kiddies—36x38". $3.00 ppd. Hamilton blanket quality. Catalog in colors. Shuler & Benninghofen, Dept. V, Hamilton, Ohio.

HANGING CONCRETE SUN DIAL With colored mosaic, $12.00 f. o. b. Wren Box with Christmas Card, $1.50 f. o. b The Bird Box, West Chester, Pa.

WHEN GIFT BROWSING, ask for the Squirrel Nut Cracker, the Polly Curtain holder, the Owl or Chanticleer door knocker. Bronze Products Society, 456-4th Ave., N. Y. See page 159.

Upholstery

BIRN'S SHOP—103 West 37th St. Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

Wedding Specialties

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or Invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, $1.25. Write for samples. V. Ott Engraving Co., 1025 Chestnut St., Phila.

Women's Accessories

MME. BLOCK, Willow or Ostrich Plumes made into a French Plum Novelty Collarette or Boa. Paradise aigrettes cleaned, remodeled. Ostrich fans repaired. 36 W. 34th St., N. Y.

EVERYTHING IN FEATHERS—Boas, Plumes, Paradise, etc. Your old feathers made into new Boas & Fancies. Write for information. Prompt mail service. H. Methot, 29 W. 34th St., N. Y.

ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila.

TIFFANY—"C"—SILK STOCKING—$1.00. The celebrated make. Every shade. Pure thread. Pure dye. 3 pairs boxed. Send P. O. O. The Tiffany Co., Dayton, O.

THE BOUDOIR CAPRICE, Designer of Boudoir accessories. Danse frocks—Trousseaux a specialty. Telephone Randolph 2477. 625 Michigan Blvd. Bldg., Chicago, Ill.

JANE CLARK Gowns Neckwear A specialty of made-to-order neckwear. 9 East 43rd Street, N. Y. Murray Hill 7179

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. S'ples at 225-5th Ave., N. Y.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

THE CRAFTSMAN STUDIOS produce distinctive hand-made gift novelties for shops & art depts. at pop. prices. Write for illustrated catalogue to 191 Fulton St., Brooklyn, N. Y.

JANE GRAY COMPANY, 2 East 23rd Street, are ready to supply the many wants for the Christmas trade. Gifts for the ladies, gentlemen and babies.

"KUDDLES," the bed-time dolly, the "Twist Family," Grab-bag, pails filled with toys, the paint house, and many other attractive things for children.

UNUSUAL GIFTS for the holidays; large beautifully lined knitting bags of all descriptions. Wooden coat hangers for ladies and children. Telephone booths of original design.

ARTISTIC NECKLACES, made with beads, assembled by Miss Alma A. Rose, from the Orient & elsewhere, representing Jade, Tourmaline, Amber, etc., any color or length, no two alike; assortments of **3, 6, 9 and 12;** moderate prices. Gift Shops will find these unusual Necklaces quick sellers at good profits; particulars on request. Jane Gray Co., 2 East 23d St., New York City.

STUFFED GOOSE GRAB-BAG. Gay goose, stuffed with 20 imported toys, 21 in. high. Price, $1.50. Distinctive ideas in gifts. Catalog. Studio Shop, 96-5th Ave., N. Y.

NEVIUS is at 217 East 38th St., near Third Ave. Come see his copyrighted, patented Jolliklins, eleven in the family from the perfect Puritan to the imperfect Turk.

NEVIUS has Agraffes, Alice Things, Ash Trays, auto brooms, baskets, birds, bowls, book ends, butterflies, candles, candlesticks, Cape Cod fire lighters, coat hangers, cord holders, coasters, curtain pulls.

NEVIUS has Dachshund foot scrapers, door stops, embroideries, flowerpots, lamps, lamp screens, mahogany things, Parsons nut bowls, powder puffs, quills, Ruskin pottery, shelf steps, telephone indices, toys, vases.

NEVIUS has prepared a new printed list with prices showing many of this season's best sellers and an illustrated booklet of some of his big successes. Send for them. 217 East 38th Street, N. Y. City.

VENETIAN GLASS bowls, bottles, boxes, compotiers with applied fruits. Old fashion Venetian glass paperweights with beads in bottom. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

GIFT SHOP BUYERS will find attractive line in Rad-Bridge Score Pads, Pad Holders, Bridge Sets & Playing Cards. S'ples on request. Dept. A. Radbridge Co., Inc., 144 Pearl Street, N. Y.

ART AND DISTINCTION in hand painted metal and woodenware. Exceptional oddities in other items. Hungarian and modern designs. Cir. The Palmode Shop, 44 Murray St., N. Y. C.

SHANTUNG CARD TABLES, Nankin tables and Canton Serving Tables. All folding. Patented. Exclusive and elegant. Makers and distributors. The Palmode Shop, 44 Murray St., N. Y. C.

ROYAL COPENHAGEN PORCELAIN— the exquisite product of the world-famed Royal Copenhagen Porcelain Works. Original designs and colorings of great artistic merit. Breakfast, luncheon and Dinner Sets, Tea & Coffee Services, Sculptured Figures, Birds. Write for illus. b'klet "V-1" Royal Copenhagen Porcelain & Danish Arts, 256-5th Ave., N. Y.

FAIRY PLAY BOXES, for gift shops, infant dept. and regular toy trade. Attractive and high class, yet retail 25c to $1. Selling big—15 best numbers sent prepaid for $5.75.

LITTLE DRESSMAKER PLAY BOX, also Baby Gift, Rainbow Surprise, Christmas, Water Flowers, Pastime, Flower Doll, Japanese Sets, Mother Goose Cut-Outs, etc. Catalog. Fairy Gift Co., 409 Race St., Cincinnati, O.

THE PASSING SHOW Of the better class shops can be found by exploring these pages.

Wholesale Gift Shops—Cont.

"IF IT'S A BASKET, WE HAVE IT"— and a most unique and clever line of novelties as well. Are you discriminating? Well then you must visit us.

CHARLES ZINN & CO. have worth-while gift shop items and you need them. We like our line—so will you. 893 Broadway, New York.

E. & G. QUACKENBUSH have many new, attractive, unique & profitable novelties. "Tiny Tot" Desk Set, "Miss Preparedness," "Peacock Pincushions," the Paste Girl. Write for cat. 100 5th Ave., N. Y.

BAYBERRIE-IZED novelties from Cape Cod. Beautifully boxed for gift shops. Bayberrie Incense, Smelling Salts, Satin Cream, Balm—Slumber Bags, etc. Sign of the Pine, South Wellfleet, Mass.

"THINGS ORIENTAL" for up-to-date shops. Newest in Trays, Baskets, Kimonos, Toys, Novelties, etc. Write for Catalog. Dealers' Dis. Oriental Importing Co., Everett, Washington, Dept. O.

A. HIMMEL—152-154 W. 34th St., N. Y. C. Cretonne and Brocade art novelties. Desk sets, candy boxes, sofa pillows, work & knitting bags. A complete assortment of unusual boudoir novelties.

Over 2,000 exclusive shops show Fulper Pottery of Flemington New Jersey

DISTINCTIVE LAMPS OF ARTISTIC AND orig. design. Chinese lacquered table & floor lamps. Parchment shades. Our best sellers. Make them yours. Write us. Savoy Art Co., 19 W. 30 St., N. Y.

"No, I don't care for lemon," very often means, "I don't see how I'm going to get the juice out," and that social perjury is now made unnecessary by the appearance of this convenient lemon squeezer. It is in German silver, and it costs $1.00. See purchasing instructions on page 37.

JAPANESE GOODS—Specialties for Gift Shops & Art Depts. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. I. Toska & Co., Inc., 114-116 E. 16 St., N. Y. No cat.

GIFT SHOPS & ART DEPT. BUYERS are cordially invited to inspect our lines of Beaded Hand Bags, Vanities, Tourists' Cases, etc., now on display. Stern Specialty Co., 40-42 E. 22 St., N. Y.

SNAPPY GOODS with PEP For Gift Shops, Art & Stationery Depts. Your inspection invited Frank Wadsworth Jenkins, 333-4th Ave.

FINE IMPORTED CLOCKS Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 29 Park Place, N. Y.

JOLIN SHOP—Headquarters for Quaint Novelties. Art and Gift Shops seeking "things unusual"; visit our showrooms. We exclusively have "Tie-rack Girls," "Darning Girls," "Cork Girls."

UNIQUE HAND-PAINTED Metal and Wooden Novelties of every description. Trays, Bags, Baskets, Boxes, Toys, Glass, Telephone ornaments, Door stops, etc. Ill. Folder request. Jolin Shop, 303 5th Av., cor. 31 St. N. Y.

GAMBINOSSI LACE CO., 607 Fifth Ave., N. Y. Importers of exclusive hand made Italian Laces and Embroideries sent on consignment. References exchanged. Write for particulars.

WM. BUHRIG CO., 219 E. 34th St., N. Y. Exquisite line of artificial flowers for home decoration. Bowl and Vase Collection of Roses, Dahlias, Nasturtiums, Jonquils, Crocus, etc., $5 and $10.

FIREPLACE WITCH BROOMS—Rustic broom, natural stick, corn to blend with fireplace colorings. Actual height, 4 ft. Ideal for fireplace or as a gift. Agents wanted. Redden Quail Club, Paoli, Pa.

DRESDEN NOVELTIES for gifts shops. Frames, sconces, candlesticks, clocks, flower-bowls, n'v'lt's for holiday trade & spec. occ's'ns. S'ples to r'sp'sible parties. Cheshire Studio, 1103-5th St., S. E., Minne., Minn.

LINGO—THE GAME OF LANGUAGES. Teaches French or Span. ; combines ent'rt'nm'nt with ed'c't'n. Centaphrase Pub. Co., Heed Bldg., Phila., Pa.

ART & GIFT SHOPS ARE DELIGHTED with our 25c or 50c doll. Assortment of out of the ordinary and attractive goods. Arts & Crafts Imp Co., 25 W. 8th St., N. Y. (Please write.)

THE DIVING GIRL, Spool Silk Girl. The Arm-Chair Tray, a new gift for a man & many other unusual novelties can be found at the Lu-nap Studios. We specialize in hand-painted novelties and automatic children's toys for Gift Shops. The Balancing Clowns, Automat, Clown's Bank & Bird House Bank. Write for partic., Lu-nap Stud., 51 W. 10 St., N. Y. C.

1. THE RIGHT THING—Instantly recognizable. Quaint, unusual, useful gifts. Manufactured by the Bronze Product Society, Inc., 456-4th Ave., N. Y.

2. CHANTICLEER, OWL and POLLY door knockers and curtain holders. Decided nov. in cards, something new for Xmas trade. Squirrel Nut Crackers. Original Bronzes

3.—THEY WON'T STAY in your shop— Not long. They're too attractive. An original line of the right sort of things.

4. POLLY HOLDS BACK the curtains, while Chanticleer knocks at the door, and the Squirrel cracks the nuts. Visit this happy family. See page 159.

The Comprehensive Charm of the Hampton Shops

IT is the deft disposition, amid the surrounding tapestried and panelled walls, of the delightful time-worn Furniture placed there by succeeding generations from the days of Queen Elizabeth to those of the late Georges, that gives more than a passing charm to the old Manorial rooms of England's country families.

The Hampton Shops are able to transplant all this to the city and the country homes of our own day. Not the Furniture alone, whether Hampton Reproductions or imported masterworks, but the architectural fittings, the wainscotting and tapestries, the quaint appearing Pewter, the gleaming Sheffield Plate and richly hued Porcelains, are all to be found in the spacious galleries of the Hampton Shops.

Hampton Shops
18 East 50th Street
facing St. Patrick's Cathedral
New York

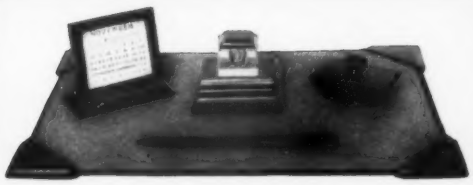
V112/545—Duck Pitcher This funny bird has a yellow back and white breast. 5 inches high: **$2.50.**

V103/150 — "Perfect" Nut Bowl — of mahogany, with the cracker in either nickle or copper, as desired. 8" in diameter. **$3.00.**

V108/8653—Breakfast Set — This charming sixteen-piece set is decorated with gold stripes and handles, and either pink or blue bands. The Tray is white enamel. Price, complete, **$12.00.**

V107/1085—Glass Comport—Decorated with a Bohemian decoration of black enamel band and gay colored flowers. 7 inches in diameter and 3½ inches high. **$2.50.**

V109/D/E—Old English Tea Caddy — Of Sheffield Dutch Silver design. 5 inches high. **$3.50.**



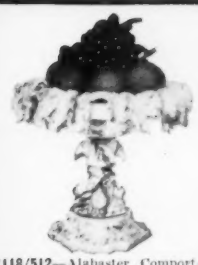
V114/91—Mahogany Desk Set—Consisting of a pad, 12 x 19 inches, with four corners, a calendar, an ink well, a roll blotter and a paper knife. **$6.00** complete.

A SHOP twice as big as it used to be, a variety of articles greater because of the increased space to put them, and the same delightful place as ever to buy Christmas gifts — that is Ovington's this fall. The recently completed enlargement of our store means added convenience for you and increased facilities for us to serve you well.

The new Ovington Gift Book will be ready November 15th. Shall we send it to you?

OVINGTON'S

312-314 Fifth Avenue, New York



V118/512—Alabaster Comport—It is 9 inches in height and in diameter. **$8.00.** The marble fruit in the comport—two oranges, one apple, one peach, one pear, one lemon and three bunches of grapes—is **$1.50** the piece, or **$10.00** for the lot.

V115/8795 — Double hanging Frames—They are 18 inches high and will show a picture 7 x 9 inches. Finished in burnished gold with garlands of colored flowers. Price **$12.50.**

V110/W/C—Ballet Girl Cologne or Salts Bottle — The dress of this vivacious figure is either pink or blue, trimmed with gold lace. The figure itself is of bisque. 9 inches high: **$6.50.**

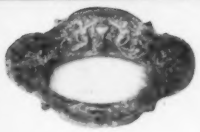
V117/1306—Antique Gold Mirror—With bevelled glass. 14 inches wide and 29 inches long: **$7.50.**

V113—Vanity Fair Bathing Girl Ash Stand — Many a bachelor's den is made the brighter by it. Decorated in vivid colors. 36 inches high; **$6.00.**

V105/6085 — Glass Salts Bottle — Its Bohemian decoration of black enamel band with natural colored flowers is quite new. 5½ inches high; **$3.50.**

V106/5085—Glass Mayonnaise Set—The Bowl, 6½ inches in diameter, and plate, 7½ inches in diameter, have a Bohemian decoration of white enamel bands with flowers in their natural colors. Price, complete, **$5.00.**

V102/234 — Wedgewood Orange Bowl—a very effective table decoration. 9 inches high and 8¼ inches in diameter. **$18.00.**



V116/4—Sheffield Dish—Dutch silver design. 9½ inches wide and 11 inches long. **$7.50.**

V111—Burnished Gold Lamp—It stands 30 inches high and its silk shade, 22 inches in diameter, comes in either old rose or old gold. **$25.00.**

V101/069—Combination Table and Tray — in Mahogany. The table stands 25 inches high and the legs automatically fold under to form a tray 20 x 30 inches. **Price $15.00.**

V104/4333—Mahogany Muffin Stand—its height is 36 inches. **$6.50.**

About Kisses and Kissing

by Garrett Warren and Arthur Phillips

By the way, have you ever thought of this: Has Sweet Seventeen never been kissed? What if she'd lived in New York?

The perfect kiss is vouchsafed by the women of thirty, it has been claimed. Does that mean that experience——? Not another word! Not another word!

The Kiss Piquant: We always picture some blonde, bewitching fascinator with roguish eyes, and small twin dimples delivering this kind. But perhaps we are doing the brunette types an injustice. We wonder. We would like to know.

The Kiss Romantic: Said to belong exclusively to those pretty, dark girls—though we believe this characterization is far too restricted. Then there's another question——

——Is kissing instinctive? May it be developed? Will a course of those final, climactic scenes in the movies improve our technique? Will they, or won't they? Hermione and her select circle are dying to know.

But why continue? Of course they've all been kissed—Djer-Kissed at all events! That is, if they really wish to be of the vogue. Because Djer-Kiss Face Powder is truly a charmingly *French* powder, not merely put up in Paris, but *created* in Paris as well. Created indeed by the celebrated Kerkoff himself, the renowned French master who has translated all his taste and wonderful modern art into Djer-Kiss Face Powder—a supreme French masterpiece of toiletry and toilet-table charm Messrs. Alfred H. Smith Company, M. Kerkoff's representatives in America, believe you will find Djer Kiss as unusual and as charming as is this advertisement for which they alone are responsible.

Gladys Hanson, noted for her beauty, has been quite properly described by Granville Barker as a perfect "Helen of Troy." Miss Hanson says "Cutex is a revelation of what a manicure ought to be."

Send for this complete manicure set

Enough for six "manicures" for only 14c

EVERYONE who uses Cutex is so enthusiastic that we want you to use it.

We want you to compare the result of your first Cutex manicure with any old-fashioned, cuticle-cutting manicure you ever had!

We want you to try a Cutex manicure—now.

When you see how easily, how quickly you can have the most wonderful manicure you ever saw—when you see how smooth and firm Cutex keeps your cuticle; how lovely it makes your nails look, you will never go back to the old cuticle-cutting method.

What specialists say about cuticle-cutting

Shoemaker, the famous skin specialist, says: "Some persons are so obtuse to the beauty of the delicate edge of skin at the base of the nail that they actually trim it away, leaving an ugly red rim like the edge of an inflamed eyelid."

Over and over other specialists repeat the advice "Do not trim the cuticle." "Under no circumstances should scissors or knife touch the cuticle." "Cutting is ruinous."

It was to meet this need for a *harmless* cuticle remover that the Cutex formula was prepared.

At last a way to keep the cuticle smooth and firm—the nails shapely

Cutex completely does away with cuticle cutting or trimming. It makes it possible for you to keep your cuticle smooth and firm, your nails shapely and attractive.

Send now for this manicure set and see how completely Cutex, the ideal cuticle remover, solves your problem. You will be enthusiastic about the way it softens the surplus cuticle—the way the overgrown cuticle vanishes! You will enjoy the ease and quickness, but most of all you will delight in the improved appearance of your nails. The very first time you use it you realize that Cutex is the one quick, safe and efficient way to care for your cuticle.

What famous people say

Professional women, women in the public eye, women of social prominence, women who must consider every detail of their appearance, who must always be faultlessly correct, these are the women who are especially enthusiastic about Cutex.

Mary Nash, one of the most beautifully gowned women on the stage, says: "I don't see how I ever tolerated having my cuticle cut—Cutex makes my nails look so much better."

The new way to manicure

Send now for this complete manicure set. Have your first Cutex manicure and know what a difference Cutex makes.

First, file with steel file until your nails are the proper length. Manicurists who have the most fashionable New York clientele say that it is now considered good form to give the nail an oval shape, that is, to have it conform to the shape of the fingertip—never pointed. The pointed finger nail is decidedly passé.

First file with a steel file.

Open the Cutex package, and you will find orange stick and cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then gently work the stick around the base of the nail, pushing back the cuticle. Almost at once you will find that you can wipe off the dead surplus skin. Rinse the hands in clear water.

Finish with a touch of Cutex Nail-White. It removes any stains from underneath the nails. Cutex Nail Cake rubbed on the palm of the hand and passed quickly over the nails, gives them a most delightful polish. To get an exceptionally brilliant, long-lasting polish, use Cutex Polishing Paste first, then the nail cake.

Send 14c today—10c for manicure set and 4c for packing and postage. Try Cutex once on your nails. You will notice what a big improvement even one application makes. When you see how smooth it leaves the skin around the base of the nail, how free from ragged edges and rough places that make hangnails, you will wonder how you ever got along without it.

Gently push back the cuticle.

For overgrown cuticle—the one way to overcome the trouble

If your cuticle is inclined to push rapidly forward onto the nail surface; if it is difficult for you to keep it from breaking around the nail, from becoming irritated, use Cutex. Don't cut the cuticle away—don't neglect it. In either case everyone notices how unsightly your hands are. When neglected, the cuticle breaks and causes hangnails. Send for the complete Cutex manicure outfit and see how quickly and easily Cutex removes the surplus cuticle. When you see how your cuticle grows firm and smooth, how lovely your nails look, you will wish you had known of it before—had been able to use it always! Send now—don't put it off.

Then a touch of Cutex Nail White underneath the nail.

Finish with Cutex Nail Cake—gives a delightful polish.

What causes hangnails—how easily you can prevent them

Dr. Edmund Saalfeld, the famous specialist, in his work on the care of the nails, points out that hangnails have two causes. If the cuticle is allowed to grow up onto the surface of the nail, the skin will tear, become detached and form hangnails. Just as frequently, hangnails come from improper or too vigorous treatment of the cuticle. To prevent hangnails your whole effort should be to keep the cuticle unbroken. That is exactly what Cutex does—it removes the cuticle without injury. It leaves the skin at the base of the nail smooth and firm, unbroken. Even people who have been most troubled with hangnails, say that with Cutex they have been entirely freed from this annoyance.

One application makes a decided improvement

After a few applications, Cutex makes any nail look shapely and symmetrical. Try it. See for yourself. Notice how quickly it gives your nails the shapeliness that everyone admires.

Ask for the Cutex manicure specialties wherever toilet preparations are sold. Cutex, the new cuticle remover, comes in 50c and $1.00 bottles, introductory size 25c. Cutex Nail White, the Cream which removes all discolorations from under the nails, only 25c. Cutex Nail Polish in cake, paste or powder form, also 25c. If your favorite shop has not secured a stock, write direct.

Send today—get your set now

Send at once for this Cutex manicure set and know the difference. Tear off the coupon now before you turn the page. Send it today with 14c—10c for the complete manicure set and 4c for postage and packing, and get your Cutex manicure set by return mail. This manicure set is complete and is enough for at least six "manicures."

Our Cutex traveling set at $1.00 is thoroughly practical and desirable, containing three Cutex preparations and flexible file, orange sticks and emery boards. A flat, compact set, excellent for travelers.

A special de luxe manicure set in handsome box is also offered, for $2.00, containing six Cutex preparations, file, orange sticks, emery boards and buffer.

These sets are probably sold by your dealer. If he hasn't them, order direct, sending his name, and we shall promptly send you your set. Address

NORTHAM WARREN,
9E West Broadway,
New York

If you live in Canada, write to MacLean, Benn & Nelson, Ltd., 489E St. Paul St., West, Montreal, Canadian Distributors.

Mail the Coupon Today

Northam Warren,
9E W. Broadway, N. Y. City.
I enclose 14c for my complete Cutex manicure set—enough for at least six manicures.

Name.....
Address.....

Houbigant

The Leading Perfumer of the World

PARIS

Quelques Fleurs

The Supreme Odor de Luxe

The world abloom in the plentiful summer time — field after field carpeted with flowers outpouring their sweetness in a vast and beautiful medley of odors — this is the suggestion of Quelques Fleurs — the perfume of countless bewildering fragrances perfectly blended into one supreme harmony of odor.

Other Charming Houbigant Perfumes

IDEAL — Richest of all perfumes. An intense odor, the glowing favorite of thousands.

COEUR DE JEANNETTE — The gentle potency, loveliness and witchery of this delicate odor, make it a veritable queen among perfumes.

QUELQUES VIOLETTES — Redolent of the moss and damp earth and all the wonderful "woodsy" odors where violets grow.

EVETTE — A warm and fragrant perfume enticement reminiscent of southern skies at night. POUDRE EVETTE — This delicious face powder, of the same delightful odor, has quickly won a wide prestige among women who appreciate a subtle distinction of supreme quality at a moderate price.

Sold by all leading dealers in the complete line of Extract, Toilet Water, Powder, Talcum, Soap and Sachet.

Samples of Houbigant Perfumes sent on receipt of 20 cents; Quelques Fleurs, 25 cents.

Park & Tilford
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Sole Agents for the United States and Canada.

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HEAVIEST
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Vanity Number

Dated November 15

The Vanity Number of Vogue is devoted to those graceful little touches which make the smart woman smart—where to get them and how to use them.

It will also present fashions seen this season on both sides of the footlights in New York; the conservative models produced late this fall, and many gowns worn by the best-dressed women of the stage.

It will review all the new perfumes, soaps, creams, powders, and other toilet witcheries that make fair women fairer—the little touches that are to the well-turned out woman what the last few strokes of the brush are to the portrait. Forestall any risk of disappointment by reserving your copy at the news-stand now.

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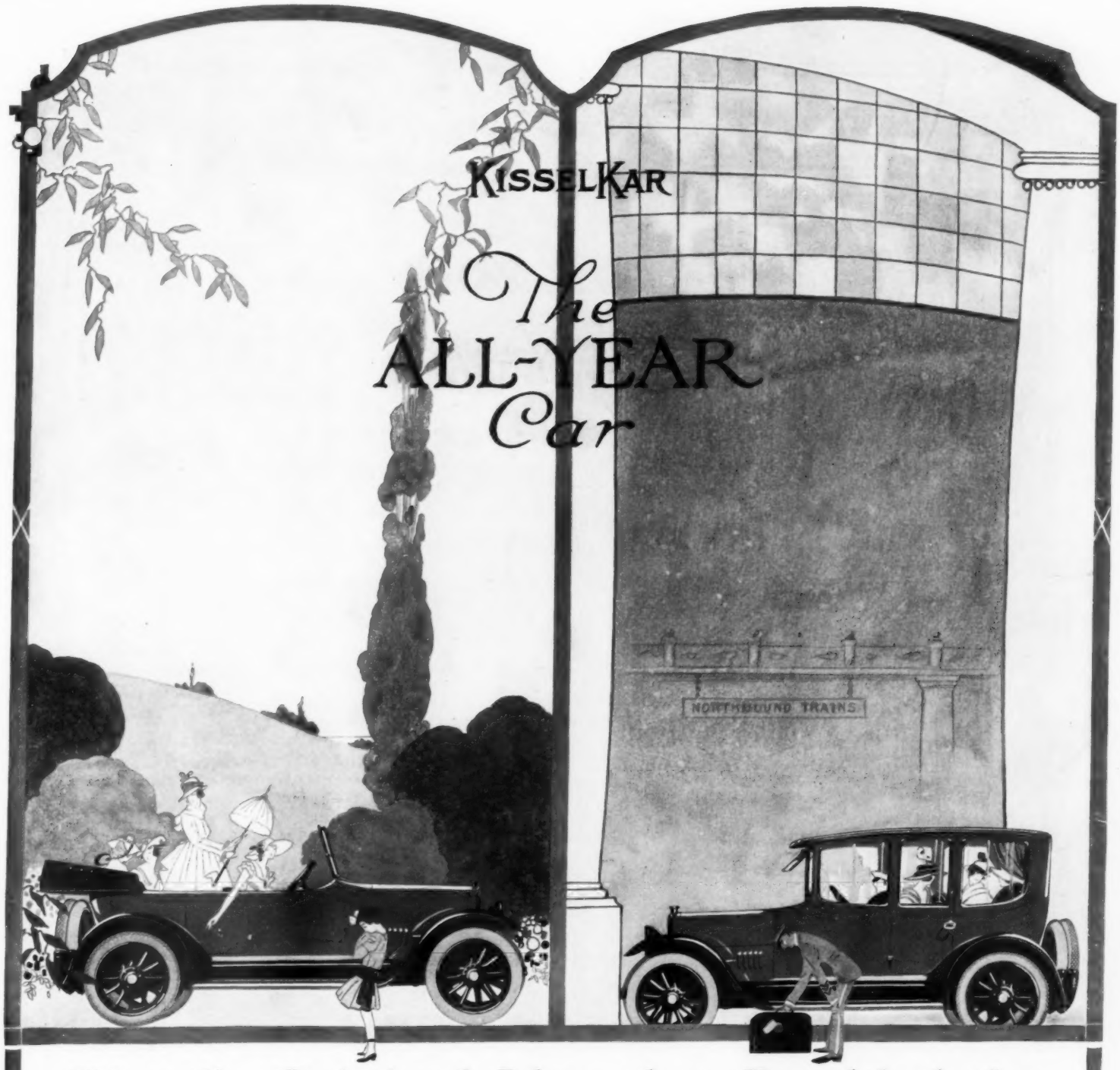

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VOGUE IN VANITY LAND

There Is More Vanity Between the Covers of the Next Vogue Than Any Dressing-room Ever Dreamed Of

VOGUE has been told on excellent authority that all, even one's place in the social register, is vanity; and it feels that such a tremendous subject ought to be neglected no longer. Whatever printer's ink can do to obviate the shocking lack of standard information on the most becoming ways of being vain, Vogue will do in its next issue. Did you know, for instance, that an outer rim of ochre and an inner rim of blue around the eyes will lend depths of mystery to the shallowest of eyes? If you don't call that a discovery worth an early order with the newsdealer for the next Vogue, then its Vanity Number will really have lived in vain. But that interesting boudoir secret is only one of the many which are included in a leitmotif article on the art of make-up. From this article you may gain the comforting assurance that one can make of one's self a rare beauty, if not a real one, and you will believe this when you read about an experimental mouth, of which the upper half is blue and the lower half magenta. Naturally Vogue does not forget the dressing-room, the place where all these astonishing transformations occur, and it publishes an article, illustrated by Girardclos, about every gilt link in the evolution of this altar of vanity.

THE VANITIES OF FANCY DRESS

Since winter has a way of turning a woman's thoughts to fancy dress, Vogue, of course, is ready to be her source of ideas for original costumes. In the next number, Helen Dryden will organize a garden party; not for your summer home, but for your town ball-room, for the guests themselves are going to be the garden. One guest will flutter in as a moth, another will hop around as a toad, as orchids they will bloom all over the place, and as a sun-dial one will stand beautifully around. But George Barbier also has a party, one of his very own, and he describes it in designs which would make even the trim advocates of the Boston dress reform movement want to don crinolines and high-heeled slippers. Speaking of crinolines, did you know that in the days when they were at their widest, people were amused by an ancestor of the movies? Perhaps one might better say a very distant relative, for it was a quaintly painted scroll that was unrolled before the court of Marie Antoinette, and Vogue prints an article which tells just exactly what they saw on it.

The cover of the next, the November 15 number of Vogue, is by Robert Kalloch

Since a Vanity Number would certainly not be representative unless it included delegates from the stage and the dance, Kitty Gordon and Mrs. Vernon Castle were induced to act as presiding divinities. Vogue feels entirely justified in a little burst of personal vanity when it gazes at the pages where Mrs. Castle has consented to pose in the most chic of wedding gowns, and where Miss Gordon makes one wish she would always wear droopy negligées.

COLORING THE WINTER MONTHS

For a long while we have wailed the last rose of summer, but nothing has ever been done about this departure of color from our lives—that is, until this issue of Vogue. Here we explain how to bring summer into the winter home by the vivid means of perennial flowers. No, they are not a new Burbank variety; they are of beads, of wax, of painted shells, of feathers, or of wool, and Baron de Meyer, who recommends them, says that they can be perfectly lovely when they are not entirely dreadful. He also adds a few suggestions about the gay rôle which butterflies may play in color-starved rooms.

While Vogue was considering all the little vanities which make life worth looking at, it realized that the struggle was of no avail unless one possessed a talisman. Yes, a talisman, a bringer of good luck—the very latest talismans which are carried by the Parisienne. Boutet de Monvel tells all about the bracelets of elephant's hair, the feminine silk stocking which the aviator winds around his neck, the miniature elephants of ivory; in short, he gives a perfect catalogue of the trinkets which will safeguard your vanity from the rude shocks of reality.

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MRS. PETER GOELET GERRY

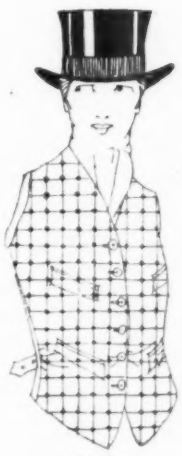
Washington and New York both claim Mrs. Gerry, and Newport comes in for its share in the summer. Mr. and Mrs. Gerry spent the past summer at Warwick, Rhode Island, on Narragansett Bay, and entertained a great deal on their yacht, the "Owera." Mrs. Gerry was Miss Mathilde S. Townsend. The portrait was painted by Dana Pond

Swagger sticks are very smart and are carried now more than crops, but a horsewoman who is one loves the hunting-field and a horse that never needs the lash. The velvet cap is for a small child

GETTING INTO GOOD HABITS

In the Garb of the Riding Woman Originality Is Bad Form; This She Shall Wear, That She Shall Not

By BELLE BEACH



A plaid waistcoat and a top-hat are suitable both for park riding and for hunting

FASHIONS come and fashions go, but somehow riding togs, correct ones, stay about the same. The lapel of the coat may be a little straighter this season than last, or more stock or tie may show, or coats may button with one button instead of three or five; but after all, the fit and the fitness of the smart suit remain the same. Yet in spite of these definite rules, we constantly see, in the park and in the show ring, the most amazing exhibitions of bad taste in riding togs; for since riding astride has become smart for women, riding clothes have in many cases become exaggerated from hat to boot. In describing the difference between good form and bad in riding clothes, we might begin at the bottom, with boots.

BEGINNING AT THE BOTTOM, WITH BOOTS

Boots need to be even more carefully chosen to-day when more women ride astride than in former days when nearly all women rode side-saddle. Of course the best-dressed women, whether they ride astride or side-saddle, wear perfect-fitting boots; but if there is any deviation from correctness in boots it is more likely to appear in those worn with the side-saddle habit than in those worn with the cross-saddle habit, for boots do not show as much when one is in the side-saddle as when one is astride.

Yet, although boots show more now than formerly, they are often badly made and very badly worn. The boot in every case should be high, showing the breeches to have only two or three buttons at the knee. This means that the boot for the cross-saddle habit should come to about three inches below the knee-cap. Boots for the side-saddle may be made a few inches shorter than those worn for the cross-saddle, for if the boot for the right leg is too high, it is apt to pinch the flesh between the pommel and the top of the boot. The sole must be flat and the heel low and broad; and the boot should fit snugly around the upper part of the leg and define the form of the leg, not disguise it. A boot is kept from slipping or getting out of place by a small strap which passes through a loop fastened on the inside of the back of the boot; these straps are commonly called garters.

Black calfskin is excellent for boots which must take hard wear, and patent leather is used for dress occasions. However, tan boots look well for both ways of riding. Lately it has become quite a fad to wear linen or box-cloth buttoned leggings over the boots. They do look well, but must always be worn with a smart, low heeled, high walking boot, and this boot should be laced, not buttoned. Another good type of boot for rough wear is the field boot, which pulls on and laces over the instep and ankle. They are most comfortable and look smart in black or tan. One thing it is necessary to bear in mind if boots are purchased

On the hunting-field a close hat with a veil of white or colored Shetland wool may be worn to shelter the face, and flannel muffler to protect the neck. The hunting colors go, of course, on the collar, and a flower goes in the single buttonhole

ready-made; they should be chosen a size larger in the foot than one usually wears, but must not be loose around the top of the leg. This can be avoided by insisting that the boot leg be altered to fit. Extreme care must be taken never to wear boots that are too tight, for they impede circulation.

THE ACCESSORIES OF HABITS

A horsewoman to look smart must not appear in any way theatrical. Both for side-saddle riding and for riding astride, the material of her habit must be good, the cut excellent, the colors conventional, not loud, and all the accessories in quiet and correct taste.

It is most often in the accessories that one is lax about correctness, and the general cautions for these are much the same for both cross- and side-saddle habits. It is most important that the underclothing fit well and comfortably. A combination, a long one, or one that comes to the knee, should be worn underneath the habit; then over this is worn an elastic or loose corset, not too long. Socks are much more comfortable than stockings, as stockings and garters are apt to rub the leg. If the combination comes only to the knee, the sock may be pulled over the cuff of the breeches, which, of course, the boot carefully covers. Riding shirts are made almost like a man's shirt, and can be of flannel, silk, cheviot, or linen, striped or plain. Such a shirt, with a correct collar and tie, is shown at the left on page 52. There is a shirt that comes with a low-cut collar like that on a tennis shirt which is very cool for summer-riding in the country, but it is not smart for town or show riding.

Neckwear shows more than formerly; this silk Ascot is caught with a gold pin

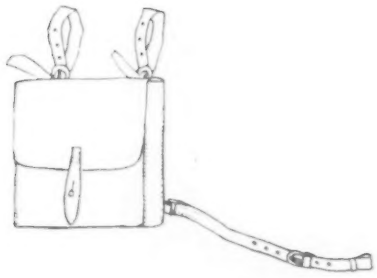
There are a number of good styles in collars, ties, and stocks. A high starched collar with small wings is worn with a stock tie, and a tiny bow or a puffed tie looks well for dress occasion as does a white stock. With a turn-over silk collar is worn a four-in-hand tie; this soft collar, as shown on page 52, is fastened under the tie with a small gold safety-pin.

For autumn and winter nothing looks better for side-saddle riding than a derby or top-hat. For riding astride, a more informal hat can be worn, such as soft felt or velours. Nor should the brim be wide on a riding hat. Straw hats for country and southern riding, like those men wear, are smart. Panamas look well in natural color or white. Hatpins are bad form.

THE BREECHES

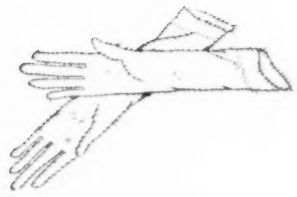
Much care should be taken in the cut and fit of breeches, both for the side- and for the cross-saddle habits. Breeches should fit very tightly around the knee, below it, and a little above it, with the fulness springing about four inches above the knee. They must fit well up around the waist. They should button or lace just a little to one side or the other of the shin bone, so that the buttons do not press on the bone. Breeches worn for the side-saddle habit should not be as full as those for wear astride.

The materials suitable for riding habits are now made in a larger variety of weaves and colors than ever before. Rough tweeds are very good for both kinds of riders, but especially good for the woman who rides astride. For winter wear, heavy materials such as broadcloth,



For hunting, a sandwich case holding a flask and a sandwich box is fastened to the right side of the saddle by two "D's"

This English habit is one correct for hunting. It is of dark blue whipcord cut straight and slim. The collar is of velvet, and is usually of the color of the hunt to which one belongs. The stock is caught with a pin. The top-hat is held by a guard; this guard is correct only with the hunting costume; from Wanamaker



For the cold ride home after the brush is won, woolen gloves, white perhaps, are extracted from beneath the saddle flap

melton, heavy Oxford, and very thick whipcord are best, and the best colors are black, Oxford gray, brown, dark blue, and green. For spring and autumn the fabrics should be of lighter weight; medium weight cloths in plain gray, brown, or green, light-weight whipcords, and cloths with very light stripes and checks are in good taste. For summer, khaki, crash, and linen habits are in excellent taste. These can be tubbed and always look cool and fresh. Sometimes a linen coat of white looks well with a dark skirt. However, in cleaning linen habits care must be taken that they do not shrink. They launder best when put on a board and scrubbed with a brush in soap and warm water.

THE CROSS-SADDLE HABIT

The cross-saddle habit must be cut with great care to give it the trimness and severity it should have. In length, the coat for riding astride should not be more than two inches below the boot top when one is on the horse, and it looks much smarter when it comes just to the tip of the knee. The coat flap is kept in place by a piece of cloth not unlike a narrow belt which is fastened to the skirt of the coat and is buttoned about the leg just above the knee. Very full-skirted coats are bad form, for in the saddle a woman should look as slender as possible. On these two points the rules are strict; otherwise considerable latitude is allowed the cut of the cross-saddle habit. There is the straight coat with four buttons, and with patch or slit pockets. The belted model is very good for young girls and slender women. There is also the paddock model, which may be cut either single or double-breasted. However, the smartest women at Meadow Brook, Radnor, and in the south keep to the plain straight coat which does not come below the knee when one is in the saddle.

If any departure from the strictly conventional style is to be indulged in, it may go no further than the following: a very short divided skirt which comes only to the knee may be worn over knickers and with this may be worn a belted coat, and a soft hat of felt or velours such as men wear. Puttees look well with this costume.

Another picturesque coat is the paddock coat, double-breasted and with long revers. With this coat and breeches are worn very high boots, a white stock, and a small tri-cornered hat, which gives a colonial appearance to the rider.

IN BAD FORM

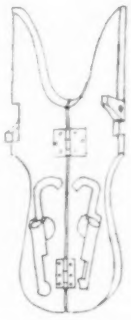
These things are good form for the habit for riding astride. It is not difficult to point out bad form. Breeches fit badly, and are loose at the knee. Buttons are way on the outside of the leg, and far apart. Boots are too short, are high-heeled, and are too large at the top. Puttees are worn with high Cuban-heeled shoes. The hair is worn puffed out at the sides. Hats, all sorts of hats, are worn, some of them so broad of brim that they rest on the shoulders; and they are worn on the back of the head, or very much to one side. Shirts are cut almost low-neck, with flaring collars brought out over the coat collar. Coats are cut either too short or else too long.

(Continued on page 168)

The shirt and breeches, waiting for coat and skirt. The smart woman's habit, shirt, breeches, skirt, and boots fit perfectly; the shirt is like a man's tennis shirt, breeches fit close at waist and knee; boots are high and define, not disguise, the leg

Miss Belle Beach in her habit for the evening show ring. She wears the shad belly coat, a white waistcoat, a shirt plaited like a man's evening shirt, a white flower, white gloves, patent leather boots, a top-hat, and a swagger stick

This is an English model for the neckcloth; it may be made in silk, flannel, or piqué



A bootjack is invaluable in putting on boots and well-nigh indespensable in removing them

THE CODE AMONG RIDING WOMEN IS SEVERITY AND SMARTNESS, AND NOT ONE JOT NOR TITTLE DO THE SMART DEPART FROM IT

(Below) The top-coat to be worn over a riding habit should be chosen with care, and not be one's rough and ready coat-of-all-trades. It may be of rough or smooth stuff, of warm or medium weight material; but it must be built on mannish lines, and without fancy buttons or trimming of any sort, other than a fur collar and fur cuffs. The hair is best drawn low in the back and caught in a "bun" below the hat, which is held by an elastic under the hair

(Above) The well-tailored horsewoman wants to look unimpeachable in the saddle, and for this her habit must be unimpeachable in color, cut, and material, and be conservative in all details. The coat of the cross-saddle habit should not come more than two inches below the boot top when one is on the horse, and it is best to have it just to the top of the knee; aside from this and the fact that the skirt of the coat must not be full, several cuts of coat are correct. Breeches should fit closely at hip and knee. Boots should be high, black or tan, with low heels and fitted calves. This park habit is of Oxford in a dark color with a stiff linen collar and trim four-in-hand tie; from Hertz

(Above) For side-saddle or cross-saddle habit it is essential that the skirt of the coat be cut not too full, for a woman should look as slender as possible in the saddle. The length of the coat is not fixed. The apron skirt is the best; it is cut so that when one is on the horse the skirt comes over the side but only the breeches touch the saddle. When one dismounts, the skirt is buttoned over. The costume above is correct for park or show riding; it is of dark cloth, worn with top-hat, puffed tie, conservative striped waistcoat, and low-heeled boots of calf or patent leather. This suit is of black melton with waistcoat striped black and white; the habit and top-coat from Nardi

THE STRAIGHT WAY OF PARIS

Now That All Paris Takes Chemise Frocks for Granted, the Work of the Openings Is Done, and the Designers May Begin to Think Midseason Thoughts

SURPRISING things are likely to happen almost any day in Paris, but one must never never be surprised. It is bad form. When I see on the Boulevard a pretty creature clad in black velvet trimmed with white fur, a white fur turban on her head, white-topped Russian boots sagging about her ankles, and a whip of red leather in her hand, I steadfastly preserve the appearance of being quite accustomed to costumes like that. When I call on a celebrated actress, and she receives me clothed in a simple little pair of satin mules, I greet her with a calm bright smile, and we talk about the weather. So when I looked out of the window yesterday and saw the head of pretty little Exiane being carried past on a cushion I simply said, "There goes Exiane." The cushion in the case was of black velvet and the head was painted on, so there was no harm done, but I am daily expecting, as I look out of my window, to see more of Exiane pass by.

THE STRANGE WAYS OF WOMEN

One sees women clad in brilliant red when they should never come even within shopping

MODELS BY JENNY

(Above) A chemise frock, a bit of tulle, and a gleam of gold embroidery—and the Parisienne's evening is made. This frock is of black satin, embroidered everywhere with gold, with a cloud of black tulle, and a girdle jeweled with colored stones

(Above) "If they be not flare to me, what care I how flare they be?" says Jenny, and she proceeds straightway to make frocks along those lines. This one is of white cloth, with a plain bodice of soft white Georgette crêpe embroidered with white

Winter has no terrors for the Parisienne. She wears a coat of light gray fur fastened where it is most unnecessary, and a skirt of light gray velours de laine, and then she greets any chance blizzards with a bored smile

It might seem as if she put her frock on back to front, in a moment of absent mindedness, but that pannier is really a matter of design, not accident. The frock is of eggplant purple taffeta, collared with gray rabbit

distance of a bit of red material, and one sees other women swathed to the very chin in green when green is the one color that gives them the appearance of being visited with a severe attack of *mal de mer*. It is inexcusable to show surprise, and yet one wonders why on earth women do the things they do. When will they ever learn that being suitably frocked is half the battle? Why will they continue to order a frock as they would order a ton of coal—and why, oh, why will they persist in ordering a hat as they would order a pound of tea?

Visions of the future rise in one's mind—of a sort of sartorial clearing-house where good taste shall be firmly and unhesitatingly separated from bad, and where frocks may be toned up or toned down, as the case requires, until they are finally in tune with taste; where frills may be shorn from one woman's frock and sewed to another's for the good of both; a place where the fat woman and the thin, the florid and the pale alike shall receive at least rudimentary instruction in the art of dress,—not only be taught what to wear but how to wear it. In short, one dreams of the millennium.

A SUNNY BUT SOMBER PARIS

Paris is dull in spite of sunny autumn weather. It is said that the hotels are crowded, but there are few visitors of note. Princess Henry de Battenberg, returning from a visit to Spain, stopped recently at the Ritz, and Mr. Lloyd George came and went unostentatiously. The season, if "season" it can be called, is late this year. Parisians are prolonging to the latest possible moment their return from the country. There is little to return for. There is activity in plenty on the long line of the front, but elsewhere it is correspondingly quiet. Like all the rest of France, Paris is patiently awaiting the result of the great offensive.

DOUCET

"First catch your hare"—that's the way almost all fashion directions begin this season; isn't it fortunate that rabbits do not believe in race suicide? This black velvet frock is trimmed with a whole family of gray rabbits

CALLOT

If things happen according to Callot,—and many things do—a woman will seldom venture out in the evening unless she is closely followed by her faithful train. Extremely well-trained is this gown of rose satin clouded with cyclamen tulle, with silver braid on the bodice

CALLOT

When Jane Renouardt plays in "Le Veilleur de Nuit," at the Bouffes-Parisiens, this frock appears with her in the same rôle with equal success. It is a great deal of white tulle over not much of white satin, and there are frequently occurring bands of modish gold lace

DOUCET

Wars may rage and kingdoms totter; all earthly things may fail,—but the Parisienne's trusty little black velvet basque clings to her through thick and thin. Its accompanying skirt is of black faille striped every few minutes or so with narrow lines of black velvet

Mysterious veils, impertinent hats, provoking smiles, and slim silhouettes—all these things flourish in the sunny climate of the Bois

WORTH

This designer is not a man of one idea; he can do other things besides those stately Italian Renaissance gowns he has been doing. For instance, there is this youthfully innocent affair of white chiffon and silver ribbons, with pink roses dripping below the bodice and draperies of blue-green tulle edged with silver picot

The student of geography observes the hat, the face, the frock, and the umbrella, and then murmurs understandingly, "So this is Paris"

LANVIN

"St. Hubert" is a skirt of dark blue velveteen and a coat of dark red suède (think of that) corded for trimming. Dyed rabbits tell no tales—the gullible public will probably believe that the collar and cuffs are of putois

As to frocks,—well, as Mr. Kipling says, that is another story. There is always something new in the world of dress. Callot has just made several charming frocks for pretty Jane Renouardt at the Bouffes-Parisiens (they are sketched on page 55) and Martial et Armand have a new frock or two at the Palais-Royal. All the great houses are commencing their mid-season collections, so that the frock bought three weeks ago is no longer the newest thing.

PREMET'S POST SEASON

Premet has completed a number of post-season models, some of which are sketched on pages 57 and 58. The tailored frocks are simple in line but are distinguished by the perfect style that we have come to expect of the house of Premet. Here the "chemise" is again strongly featured. "Olga," sketched at the lower left on page 58, represents the very newest thing in chemises from the Maison Premet. Almost classically simple is this frock of violet cloth with its kolinsky collar and cuffs. It is plaited from the shoulder, and the belts, not knowing whether to go up or down, finally do both, and are all the prettier for it. Exceedingly pretty is "Olga," as well as exceedingly smart.

LANVIN

Here is the chemise frock in all its glory of dark red velours de laine, embroidered with bright colors. The bright red velvet hat is inhabited with the flora and fauna of Paris,—a band of skunk and a row of red velvet cherries

ODETTE

There is nothing too small for silver; even this trifle of white velvet, from which spring white aigrets, has gleams of silver in the white plumage folded about its crown

Collars, cuffs, and fur bands, which have been steadily widening for the last two years, have at last reached the fusion points in the salons of Chéruit, and the result is a fur cloak which is highly esteemed by that house; so once again we are justified in being comfortable in cold weather. The favorite Chéruit muff is merely a collapsed balloon. It is the barrel muff of last season grown suddenly concave—in a word, it is an empty barrel. But, made by Chéruit, it is amazingly chic.

The sudden vogue of the chemise frock is surprising, although it might have been foreseen. We are even reducing last season's frocks to the length and breadth of the chemise, adding a bit here, cutting off a bit there, and belting them recklessly round about. Wide or narrow, the chemise is the frock of the hour.

The bulging sleeve has been swiftly and silently bereft of its bulge. Parisians have declared themselves in favor of straight sleeves or of no sleeves at all. As to the length, the sleeve is often cut according to the cloth, which results in some very smart short sleeves; but, even if they are short, they remain straight. One evening frock boasts a sleeve extending almost to the elbow, which is oddly slashed straight across near its lower edge, the slash extending only part way round. The result is a semi-detached bracelet of silk which falls with studied carelessness, concealing the tip of the elbow.

PREMET

Collars are still rather distant, at Premet's, but frocks are much closer than they used to be. This one is of black satin, and black chiffon, collared with white mousseline. There is gold braid on the bodice and sealskin on the sash—such things are necessary to the support of life in Paris

Not the least striking feature of the winter fashions is the waistcoat, which often in color and decoration dominates the costume. Some of these waistcoats are belted with exquisite cunning and adorned with pockets. They are made of silver-embroidered taffeta, velvet, fur, satin, brocade, or other fabrics. The waistcoats cut from cashmere shawls have already been described in these columns. A smart sports suit has a knitted waistcoat bound all about with leather and fastened with leather buttons. A skating frock of black velveteen has a waistcoat of brilliant red velvet embroidered with silver, and the frock is collared, cuffed, and trimmed with bands of moleskin. Of moleskin is the long waistcoat of a frock of amber velours de laine. The buttons are gold-embroidered, and the gilet itself is enriched by a tracery of gold.

ODETTE

Odette's hats are such good little hats that wings sprout from them. This black velvet affair, which makes its wearer's eye a thing of conjecture, has wings of velvet

The idea of embroidering furs is quite new this season and is exceedingly effective. Flat furs like caracal lend themselves well to this treatment, and are particularly effective, embroidered with blue, red, or gray cord. Even silver embroidery is indulged in occasionally. Just now Japanese embroideries are in the ascendant.

PREMET

The foundation of many things is the underdress of gray woolen material, like thin gabardine; the developments are an over dress of dark blue chiffon, embroidered in gray, and a white satin collar and vest

Photograph by Marco

It is Mme. Renée who is responsible for most of the things that go on at Premet's. Behold her in her current manteau of black satin and broadtail, which is worn open, to give the frock beneath it a chance

PREMET

All the wind has been taken out of the sails of bulging sleeves; there isn't a puff left. Sleeves are as straight as those of this frock of green-gray satin, interspersed with bronze chiffon and collared with white muslin

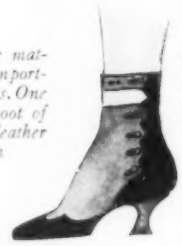
This designer devotes the winter to proving that a straight line is the smartest distance between two points. One proof is this suit of moleskin-trimmed Bordeaux velours de laine, revealing the grège satin blouse

ODETTE

It was really too easy to make just a plain turned-up brim; any one could do that. So Odette made the brim of this corbeau blue velvet hat in sections

Hats and belts are so much more interesting when they slant a bit than when they're tiresomely straight. Think of the belts of this green cloth coat, collared with gray rabbit—woman's crowning glory is her hare

(Right) There are matters of startling importance afoot in Paris. One of them is this boot of black varnished leather and buckskin



(Below) "Lecouvreur," at the left, is of brocade, buckled with silver; the nameless slipper at the right is of black velvet, with a jet buckle

HELLSTERN

They were first seen occasionally at the openings, and now the idea has taken hold until even the small couturiers are trying their "'prentice hands" on these embroideries.

Some of the winter manteaux are fashioned of a very thick white fabric—so very thick and soft that at first sight one can't help thinking that some one has been using the scissors recklessly on the family blankets. Not so, however. It is a stuff especially made for those particular manteaux, and to render it whiter still, it is often embroidered with black. A cloak of similar stuff, of the new and popular yellow, is embroidered with tubular jet beads.

Jersey is employed by Chanel for some of the prettiest of her new manteaux. On the wrong side this fabric looks like ordinary jersey, but on the right side the stuff is shaggy and rough. One cloak of this thick warm tissue, in yellow, is trimmed with gray rabbit.

They call it "Olga," though this frock by any other name would be as chic. It is of violet cloth, kolinsky, and a bit of white satin at the front, and it hangs straight and slim—its designer insists on that as not arbitrable

FOUR MODELS BY PREMET

Imagine tucking a frock and plaiting it and belting it, and still having it hang straight; yet they think nothing of all that in Paris. It all happens in this blue-embroidered dark blue serge frock with a white satin guimpe

Chanel, always devoted to jersey, continues to make stunning garments of that rather hard-worked fabric. It has been rumored lately that women were growing tired of jersey, but Chanel is master of her art, and her jersey frocks are as complete and as daintily finished as frocks of more thoroughly patrician stuffs. One has only to glance at the silver-embroidered waistcoat and the bands of soft fur that edge the jacket of one particularly charming frock to desire it most ardently. And Chanel is showing others equally pretty, as well as many fascinating cloaks; furry comfortable garments of velvet and soft woolen stuffs.

Some of the newest hats are trimmed with tin. One hat is made entirely of tin except for a narrow velvet brim. A band of tin adorns another, and tin motifs and ornaments decorate many of the smartest hats of the season; needless to say, the tin is the thinnest imaginable. A.S.

EVENING GOWNS FIND THEIR AFFINITIES IN WRAPS AT BOUÉ SŒURS

ONE EVENING GOWN BARELY ESCAPES THE FATE OF BECOMING TURKISH TROUSERS

It's a gown with a grievance that doesn't have its own wrap this season at Boué Sœurs. This wrap belongs, by reason of its petunia colored velvet and its lining of blue silver metallic cloth, to the gown at the right. Just below the plump chinchilla collar the cape becomes two long scarf ends

This mercurial gown began its life in a serious mood. Its first thought was silver cloth beaded with bugles to make the skirt. Then it grew frivolous and added ruffles of silver lace, upheld in their infirmity by hoops. Half repentant, it added the flower—black tulle and rose and purple silk

When the modest designer discovered how closely the draped skirt of blue silver metallic cloth shading into purple resembled Turkish trousers, "modesty ruffles" of silver lace, flower dotted, were added. Then, over-scrupulously, another skirt, hooped, of petunia colored velvet was given it

One sees by the lady's mirror sister that her gown is a matter of silver lace ruffles, silver cloth, and sprigs of flowers in pastel shades. The underskirt of tulle and silver cloth shading into pink resolves itself into a train. The square top of the wrap is of blue silver brocade lined with ermine from which descend glittering ruffles of silver lace

CALLOT COSTUMES EVERY HOUR *in the* TWENTY-FOUR

MODELS ON THESE TWO PAGES FROM BENDEL

(Above) The long lines of this Callot evening gown in silver cloth are very new and very slim, for the skirt only half conceals its actual narrowness by a loose panel train hanging from the shoulders. A black mist of tulle substitutes for sleeves and a Burgundy color rose enriches the bodice

Every once in a while designers "hear the east a-callin'," although one would hardly have expected them to be listening for it while designing a formal suit of black satin trimmed with kolinsky. But note the skirt. That curious bulgy effect at the hem, made by turning it under at the bottom, is meant to produce the fleeting illusion of Turkish trousers

One way of compromising between the short and the long skirt is to wear them both at the same time. In front and in back, the two panels of this tea-gown in yellow silk, embroidered with black jet, trail into bands of black jet lace that touch the floor, but at the sides one gets a brief glimpse of a brief slip. This is in changeable pink and yellow silk, and its shortness is accentuated by a band of ermine

(Below) This three-piece suit of blue serge rings in a new fashion with its bell coat which is sleeve length and embroidered in black soutache. Kolinsky appears wherever there is the least excuse; it is even used at the top and bottom of the skirt to hold in the long and narrow plaits. A vivid note is introduced by the gay vest of cherry velvet which belongs to the blue serge waist

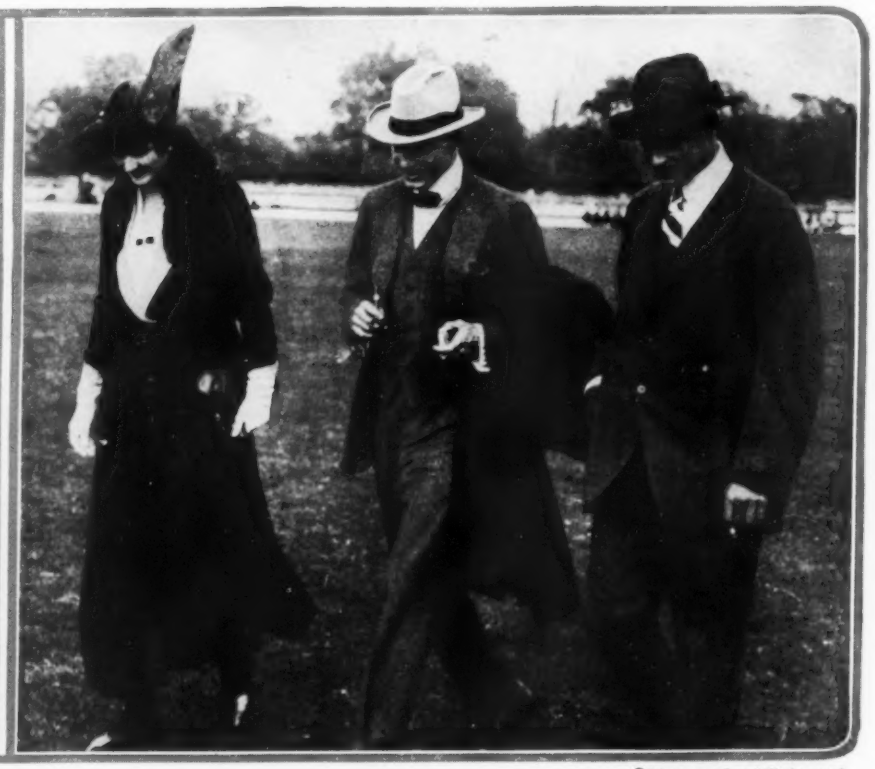
(Below) The little curlicues and scallops that thread their intricate way up and down and around the front and the back of this coat dress of blue serge are embroidered in green silk. Their color is supported by an underskirt of green satin, which shows at the front, and the vest above it is of white plaited batiste. The coat is modishly longer at the back than in the front

(Above) She probably wears that I'll-be-right-back expression because she intends to go and have still another long look at her own shimmering reflection,—at the gold-embroidered flowers which twinkle on the green velvet of her new evening wrap, lined with green satin. The fur around the bottom, the cuffs and the neck is kolinsky. The narrow collar just wants to be different from the wide collar

While Piping Rock was holding its horse show, Philadelphia set up at Bala a rival affair by pitting its polo team against Meadow Brook—and losing by two and a half points. There were ten thousand spectators, among them (from the left, above) Mrs. J. Stanley Reeve, Mr. Paul D. Mills, Mrs. Charles A. Munn, and Mr. John C. Groome

A RIVAL TO THE PIPING ROCK SHOW WAS THE POLO MATCH AT BALA—MEADOW BROOK VS. PHILADELPHIA

(Left) It may be that Mrs. Edward T. Stotesbury and Mr. Charles E. Mather are discussing the merits of the horses, which is a subject they both know well; but it looks very much indeed as though Mrs. Stotesbury were trying to convince Mr. Mather that Mr. Hughes is, after all, the right man

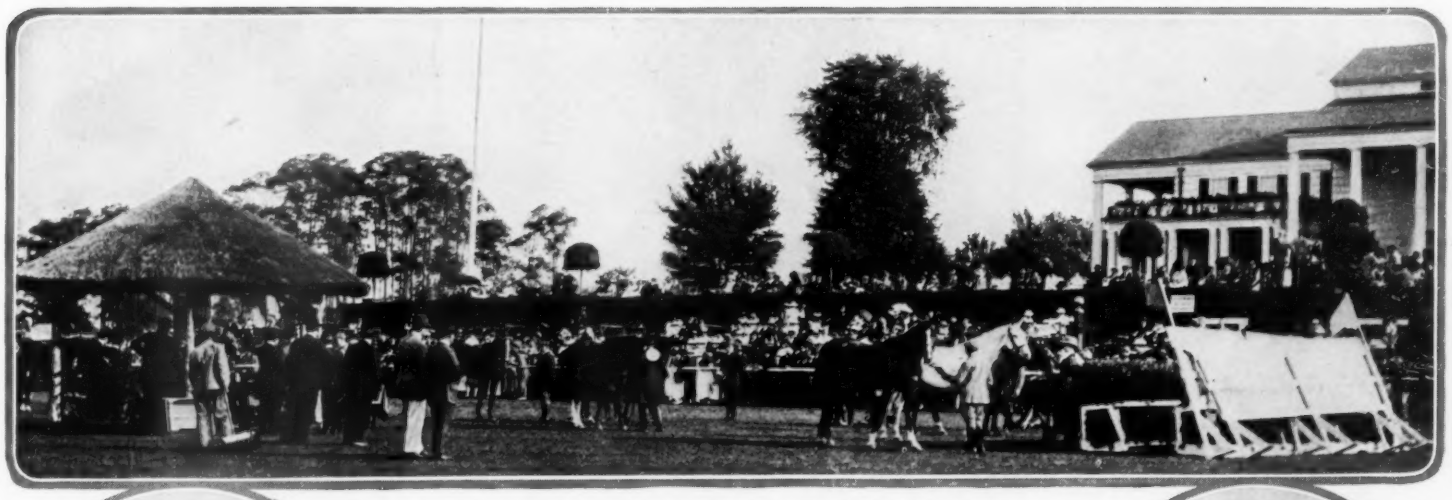


Three photographs © 1916, International Film Service, Inc.

With Mr. Alexander Brown is Mrs. Thomas Hitchcock, who divided her allegiance between Piping Rock and polo by allowing a day to each. On the day preceding the polo, Mrs. Hitchcock and her daughter, Helen, took a first and third at Piping Rock in the light weight hunters' class with "Kehtoh" and "Challenger"

© Underwood and Underwood

Mrs. Devereux Milburn, naturally, never misses a polo match if she is within hailing distance, for her husband is one of the greatest backs in the world; beside her is Mr. Harry Tweed, and at the right is Mr. Victor C. Mather, who was, by nature of being a Philadelphian, an ardent but vain rooter for the Philadelphia team



The Piping Rock Horse Show Association invariably picks out the two best days of autumn for its annual show. Above at the right is the club-house, at the left the judges' stand, and in between are society and its favorites. The club-house stands on a rise of ground, and with the high embankment forms a natural grand-stand

Photograph by Central News Photo Service

Mr. and Mrs. William K. Dick made their début to the countryside season by motoring over to Piping Rock from Islip, where they are at home after their honeymoon through California and the Rockies. Their "Maple Leaf" took a second in the jumpers' class

© Underwood and Underwood

No matter what the weather or where the event, the Long Island colony invariably contributes these four above; from the left, Mrs. Stephen Peabody, Jr. (formerly Miss Anne Stearns), Mrs. Morgan Belmont (formerly Miss Margaret Andrews), Mrs. Frederick T. Frelinghuysen (formerly Miss Mai Watson), and Mrs. George B. Wagstaff (formerly Miss Mary Cumnock)

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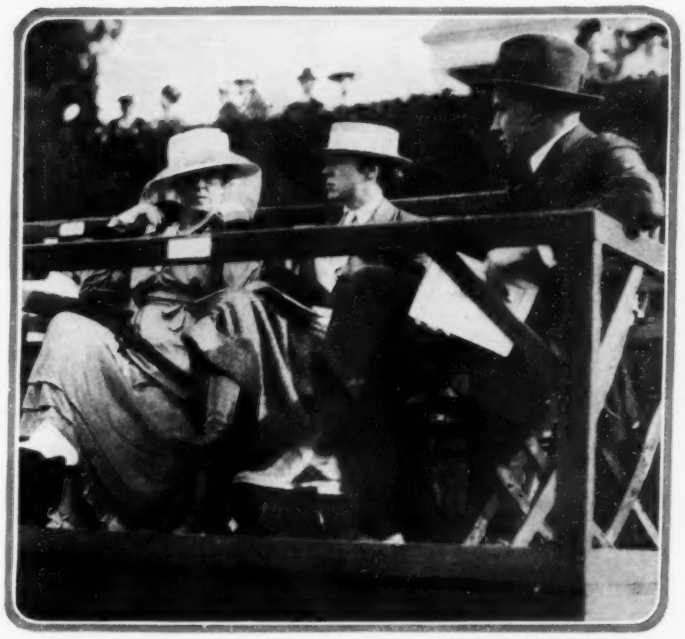
Society at the Piping Rock Horse Show is like a big family, with friends and their children all on the broad campus beneath the club-house exhibiting their horses. Mrs. F. Egerton Webb and her two small nephews were, naturally, not the ones to be found wanting

WHAT WOULD SOCIETY BE WITHOUT THE HORSE, OR PIPING ROCK WITHOUT BOTH?

© International Film Service, Inc.

(Left) Mrs. Charles Cary Rumsey, on the step, does not look as one whose "Commander" has just taken a second in the jumping class. Sitting below her is Mrs. F. Skiddy von Stade, formerly Miss Kathryn Steel

(Right) Mrs. Peter Cooper Hewitt, her niece, Mrs. Arthur Scott Burden, (in habit, as she rode "Sarah Maud Cleveland" and "Lady Fernbroke" to seconds in the hunter's class), and Mr. Arthur Scott Burden



Photograph by Paul Thompson

MC NALLY DESIGNS FOR AFTERNOON AND EVENING, PLANNING FOR EACH WITH IMPARTIAL SKILL

The greedy ermine collar on this black velvet evening gown decided if it couldn't be both cape collar and "choker," it wouldn't be either; so it stretched its cape to protect the shoulders and its "choker" to conceal the ears and its satisfaction to cover the situation. The pockets at each side are embroidered in deep shades of silk in various colors

Only recently have couturiers appreciated the sartorial possibilities of the monastic garb which, in its mundane form, is dubbed the chemise frock. Here absinthe colored chiffon is embroidered in silk of the same shade, hung over absinthe colored satin, edged with bands of kolinksy, and girdled with a most unmonastic silk and chiffon cord

With all the capriciousness of its youth and its modernity this unruly black velvet evening gown flatly refused to have a long and stately train—but the wrathful ghosts of all the trains of long ago combined themselves into ethereal black tulle and trailed along behind the rhinestone shoulder straps and the velvet and rhinestone girdle, just as they used to do

Almost from time immemorial the black evening gown has trailed its train across the drawing-room of fashion. This black satin gown adheres strictly to the tradition of its ancestors and to the dogma of the slim silhouette. Black tulle over flesh-colored tulle winds itself all the way up from the doubly pointed train to the jet freckle on the right shoulder

It takes a very level-headed Parisienne (and one with irreproachable eyes) to wear this hat of black and gray panne. And even then, best not to wear it in a high wind—that is if one values it, and of course one does, for it is a Hamar hat

When one knows that it is worn by Mlle. Stasie Napierkowska, one knows it is "being worn"; when one knows it is "being worn", one knows it is a beret. Therefore all that is left to know is that it is of dark blue velvet with an ornament of embroidery

For long long seasons Paris has worn little more in the hair of evenings than a jeweled comb; and now look what it has done. Indeed, yes; this is an evening turban of black faille, pervenche blue tulle, and a silver rose; Lucie Hamar

CHANEL IS MASTER OF HER ART,

AND HER ART RESIDES IN JERSEY

AS WAS THE APPLE TO EVE, SO ARE

THE WINTER HATS TO EVE'S DAUGHTER

Very occasionally Chanel forsakes the firm of Jersey et Rabbit et Cie; but she never forsakes the big, comfortable, roomy, furry coat. The one at the right is of black velvet and sealskin; and not in height nor depth nor width nor any other thing does it fall short of the mode

(Above) Chemise, Chanel, and chenille, these three describe the frock above—for of course one knows that the frock is of jersey. The color of the frock is Bordeaux and the chenille embroidery is Bordeaux, with the design of the embroidery picked out with tarnished silver

(Left) "They say" woman is tiring of jersey, but to look once at a Chanel jersey costume is to desire it ardently. This is nearly a formal suit; for, though dark blue jersey is hardly formal, silver embroidery and a jauntily pocketed waistcoat of gray taffeta transform it. The fur (one guess) is rabbit

NO WOMAN CAN EVER SAY SHE WAS NEVER TEMPTED AFTER SHE LOOKS ON THESE JEANNE DUC AND MARIA GUY HATS

"Tradition" means that if a hat is a sailor, its future life must be that of a sailor hat; but Maria Guy has the spirit to believe that even a sailor hat may turn over a new leaf. This one turned and turned until its brim and band of black satin were entirely fluted; then it burst into a breitschwanz crown

This is so honest and on-the-level a toque that it hardly seems suited to a woman, who (we speak as one woman to another) has always encouraged the modiste in biased and crooked ways. This is of taupe, and the rose that never bloomed o' summer is of smoked pearl; it is from Maria Guy

(Above) There are clouds of tulle and billows of lace; there are wings that suggest birds and windmills and aeroplanes; so its designer, probably tired of the outlook, was evidently trying the uplook. It is of kolinsky, with fluttering wings of black lace from which depends the black veil; from Maria Guy

(Above) Nature tolerates nothing on a slant except hills, and man nothing but a woman's hat; but it is in the inevitable nature of things that these two things slant. The hat is of shining black panne and shining black jet, and is a shining example of Jeanne Duc's art

(Right) Given an ordinary round black panne hat and a pair of scissors, could you have supplied the courage to scissor your way through the brim and produce this? Maria Guy not only scissored the brim off short in front but scissored the crown off entirely, replacing it with kolinsky and replenishing the brim with black lace

"Narrow rose chenille braid" are but four ordinary words, but under the magic fingers of Jeanne Duc they become a tiny and tip-tilted tricorn toque, that retires with precipitation over the right eye of the fair wearer in order to get a head start

MARIANNE BUZENET PROPOSES FROCKS: YVONNE MIRVAL DISPOSES OF THEM

FROCKS WHICH COME BEFORE THE PUBLIC BY WAY OF THE STAGE ENTRANCE

(Right) Wonderful as it will be to have some of the Comédie Français playing on the doorstep of America, one believes New York would feel just a little disappointed did it not come clad in French frocks. This one of Mlle. Mirval's frocks is of white and silver lamé with a cord of white silk, and it is launched for an American success by Buzenet

(Above) Even the sternest patriot could not reprove the "poilus" for wanting to leave the trenches, if all French "godmothers" wore frocks such as this one of pale rose crêpe de Chine and of rose marquisette embroidered with rose,—and a rose that is red. Martial et Armand made it for Mlle. Templey, who wore it at the Palais Royal in "Madame et Son Filleul"

This Berthe-Hermance gown of black satin fashion marks with only three narrow bands of fur. Gold embroidery, for embroidery is the French favorite when it comes to trimming frocks, decorates the wide girdle, and black Chantilly lace goes to make the sleeves. The fur-trimmed underskirt is a mere after-thought of some scrupulous censor's

(Left) This is a street frock of Mlle. Mirval's, she who is to appear at the new French theatre in New York in late September. It is a Buzenet combination of blue and gray. The front of the skirt is of blue marquisette, and the rest is of blue panne velvet, except for a collar of gray liberty silk and trimming of steel embroidery

REVILLON FRÈRES PROVIDE

SOME WRAPS WITH SLEEVES

AND OTHERS WITH OPENINGS

(Below) A wrap which lives up to its name is this model of broadtail and chinchilla, lined with brocaded satin, for it has no real sleeves. Instead it concentrated on long shoulder lines, and from the tops of these to the openings for the arms, the back and front sections of the broadtail are shirred together, which gives the side seams a ruffled expression. For warmth, the chinchilla cape collar may be worn close to the neck; and for style, thrown back over the shoulders

(Above) Truly, one needs dark eyes, a regal bearing, and the sweep of a picture hat to complete the magnificence of this coat of Russian sable. It falls in the straightest of fashionable lines, and not even the breezes that blow around the Flatiron building could find their icy way below deep cuffs or shawl collar

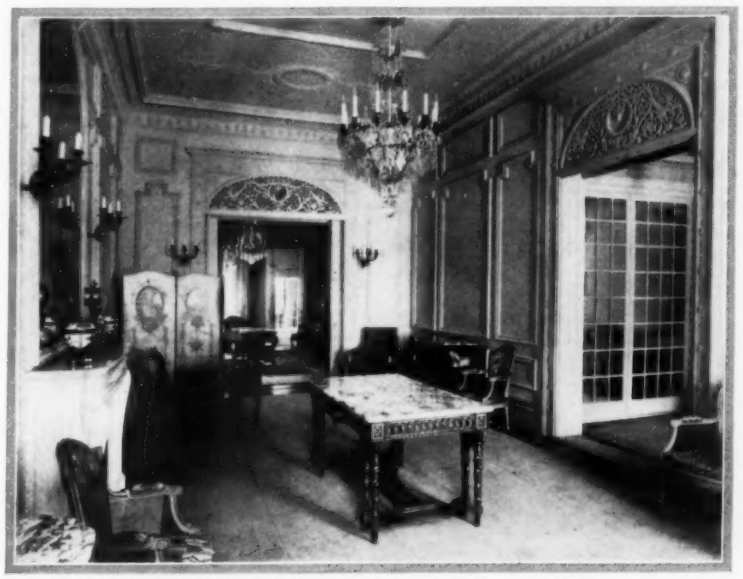
(Above) After the ball is over one can do nothing more irresistible than to descend the stairs in a billowing wrap of moleskin, trimmed at the bottom with a wide band of blue fox. The arms poke through narrow openings, substitutes for sleeves, and the broad white ermine collar is banded with the blue fox

Photographs from Ira L. Hill

FROM THE SALONS OF FOX COME THOSE TWO THINGS WHICH INSURE A SMART AND SUCCESSFUL EVENING

Vivid enough to cheer the grayest day of winter is this unusual wrap, resplendent in yellow velvet lined with robin's egg blue satin. The yoke and collar of ermine, outlined with black fox, are bounded above by the wearer's nose and below by her elbows; and the fulness of the wrap, which is open at each side, is shirred on to the yoke. Ermine and black fox complete the sleeves

As straight as the wisp of hair that breaks the smoothness of her coiffure are the lines of her white silver-brocaded satin gown, and they trail into the point of the long train which finishes the shirred overskirt. The sparkle of trimming is provided by the pearl and crystal embroidery on the bodice and by the crystal fringe on the plain white satin underskirt. The butterfly sleeves flutter with real lace



Photograph by Underwood and Underwood

In this main reception room, the furniture and the chandelier are from the time of Louis XVI, literally speaking, for most of the pieces are genuine antiques and the ones which are not are reproductions of pieces in the Louvre. The coloring of the room is a very warm gray, which contrasts pleasantly with the curtains and hangings of a crushed raspberry color. The same color scheme is carried out in the brocade of the furniture

Tea is the excuse for so many pleasant things—cigarettes and gossip and afternoon frocks. For instance, there is the Chéruit frock on the lady at the left. It is all of white velvet, with undyed kolinsky, which is a lovely tawny yellow, on the short sleeves and the peplum; the back is occupied by a square train. The Reboux hat is of yellowish red panne velvet, banded with ostrich feathers and covered with a veil of its own shade. The absorbed young person at the right wears a brown satin Chéruit suit and a chemise blouse of yellow crêpe de Chine, frilled with cream lace. Her hat is a moleskin crown, a silver lace brim, and a whirl of goura

ONE MAY INSURE EXCITING AFTERNOONS AND EVENINGS BY SPENDING THEM IN THESE PARIS COSTUMES

MODELS ON THESE TWO PAGES FROM THURN

(Left) Jenny, it seems evident, proposes to make gowns on these simple lines if it takes all winter. This frock is of bottle green matlassé (that imposing name simply means a silk brocaded material), beginning with a high collar of kolinsky lined with orange satin. The skirt is full and straight at one and the same time, and the overskirt is broadly banded with kolinsky. An amber-centered gold ornament adorns the front of the bodice, and there is another amber-centered gold ornament, as well as two slim antennæ of black ostrich, on the kolinsky hat

Once upon a time, a woman had to become an antique before she took interest in a Paisley shawl. Now the smartest thing a woman of any age can do is to surround herself with all the Paisley shawls she can collect from a couturier—here Georgette

(Right) The new furs are so accommodating; any woman who takes that sweetly feminine delight in making things look like what they're not, can have the time of her life with them. The stole of this set of chinchilla may be deftly draped—and, to judge by the photograph, one would declare it a cape. Both stole and muff are lined with platinum gray satin

(Above) Again the Callot silhouette—long and straight and slender. This time, the reason for it is a gown of royal purple satin somehow draped into a square train in back, for the house of Callot has a large following of trains this season. Silver embroidery takes place on either side of the corsage, which is cut in a waist-deep V in back, and over one arm is carefully tossed a length of purple tulle

(Right) Paris is in the midst of its golden age—almost every gown proves that. This Callot gown is of gold cloth, embroidered with black and gold. The straight full skirt is slashed at either side to reveal draperies of black silk lace, and at the front of the loose bodice there is a great full-blown silk rose, shading from pink to red. The sleeves (what's in a name?) are wings of black lace

Expressly designed to deal the death blow to the ancient superstition that she who wears green comes to grief is this gown of emerald green satin banded with gold lace. The emerald net overskirt begins when the V neck ends, and descends in embroidery of green and gold bugles to the "ankle frill"

Woman, in her predatory way, has certainly stolen the thunder from man's military parades by adopting military fashions. This suit of soft brown wool material is embroidered with military precision in wool of the same shade. The skirt is full at the waist and hangs in two great loops at each side

Where her prototype, back in the middle ages, carried a large and solemn prayer book she chooses, instead, a gay little fan as more modern food for thought. Her silver cloth gown is banded with silver galloon edging, and her quaint cap, veil, and underskirt are of Duchesse lace. As a last thought, the designer (Mollie O'Hara) added a sprig of orange blossoms, just to the right of the diminutive fan

MODELS FROM MOLLIE O'HARA

No mermaid ever trailed a more insidious fish tail through the deep green sea than the one which follows on the heels of this black chiffon velvet gown. The gown, by the way, begins on the left side under the jet strands, winds its way around the lady, and ends on the right side somewhere above the daintily full black lace underskirt

AFTER A MILITARY SUIT, CALLOT DESIGNS TWO PEACEFUL EVENING GOWNS; A BRIDE FANS AWAY THE CARES OF MATRIMONY

THE LAWS OF MOURNING ARE HERE SET DOWN IN BLACK AND WHITE

CORRECT MOURNING IS A SCIENCE; BECOMING MOURNING IS A FINE ART

MODELS FROM B. ALTMAN

(Above) Extreme left, a bag braided in dull black beads with a design done in jet beads; next, a necklace of dull black beads; next, a bag of black suède, trimmed with gun-metal; next, a chain of black beads; and, at the extreme right, a black faille bag embroidered with black beads

(Below) To find a dinner gown which will be becoming, correct, and yet not depressing to its beholders is always a problem for the woman in mourning, but it may be readily solved by this frock of black point d'esprit and black silk net, over black taffeta. Bands and bows of black moire ribbon trim the fichu and the sleeves, and top the point d'esprit frills on the skirt

(Above) Over the hat of black nun's veiling, edged with white nun's veiling, is draped a double veil of sheer nun's veiling, black on the outside, white within. Broadcloth edges collar and cuffs of embroidered white Georgette crêpe

For half-mourning, there is a hat of black Georgette crêpe which emphasizes its high crown with moire ribbon and decorates its brim with jet. The collar and cuffs are white Georgette crêpe

(Below) A frock of heavy black Georgette crêpe is made becoming by the white nun's veiling collar. The basque fastens with dull black beaded buttons, beaded ornaments occur in front, and rows of bead trimming edge the tucks on the sleeves and the overskirt. At each side of the overskirt in front appear long loops of Georgette crêpe—long loops are being done, this season

IN A VOLATILE MOOD, PARIS WEARS DIAPHANOUS DRAPERIES

(Right) In a combination of gray chiffon and velvet one might expect the ruffles to be of the chiffon, but Jenny thinks otherwise and she lets this afternoon dress ruffle itself in gray chiffon velvet. The trim bodice is of velvet and the collar is of cream colored lace. The embroidery on the chiffon skirt represents two birds of the same silver-thread feather. Silver embroidery also shimmers on the collar and at the top of the shoulders

(Below) The plainest woman who ever avoided an arc-light would feel enchanting in this Dœuillet evening dress. There is a hint of Spain about the black lace which forms the two overskirts, the train, and the sleeves, and a glimmer of Arabian nights is in the blue sequins of the bodice and the trimming. To prove the existence of the foundation skirt in sequin blue tulle, the lace is cut away below the waist. The straps on the sleeves are of the blue sequins

WHAT IS MARRIAGE WITHOUT A WEDDING GOWN FROM PARIS?

(Left) The waist of this Bulloz evening gown in black velvet and platinum gray satin dips down in the moyen âge lines of fashion's acceptance, and the skirt has the same straightness of appearance, but it contrives to have a few loops, lined with gray satin, on the side, because it is one of the new draped skirts. Two rows of petunia pink silk roses with crystal-embroidered silver leaves vivify the front of the dress, and the sleeves are of sheer silver lace. In the back the neck changes its square policy to a V shape

MODELS IMPORTED BY E. O'DONOVAN

The white satin and tulle dear to bridal hearts combine in this Callot wedding gown. Pearl embroideries interlace on the satin bodice, the front of the satin skirt, and the long satin train. Not to be outdone in decoration, the tulle flounces on each side are embroidered in silver thread, and the sleeves are of silver lace. With modish irregularity the skirt is short in front and longer at the sides

WHEN IS A COAT A CAPE? WHEN THE LADY'S BACK IS TURNED

ARTICLES FROM THE CREED OF FARQUHARSON AND WHEELOCK

(Below) The eighth wonder of the world is the constancy of woman—to blue serge. However fickle she may be towards men and evening gowns, serge remains first choice for the autumn street frock. The skirt of this serge frock is trimmed with black soutache braid and is worn over a black satin underskirt. The black velvet hat outlines its undulating brim with a shirred edging of the velvet

(Below) It had to be, of course. No hat with this bandit tilt could be other than black velvet. The little ornament which appears so dangerously on the point of tobogganing off is of black jet. As to the balsam green velvet wrap beneath, with its Nile green and silver silk lining, it is half coat and half cape; where it's cape, it's faced with black marten to match the collar and cuffs of the coat

(Above) Her eyes are demurely earthward, for that's the proper way for eyes to behave beneath an unduly inquisitive head-dress. Large silver flowers bloom on her citron colored satin gown; the neck is faced with silver cloth and the sleeves are bits of gold lace to match the last third of the graceful lengths of her trailing skirt

Photograph by Booker and Sullivan

It is customary to have a beautifully arranged table for breakfast, luncheon, or dinner, but the exceptional hostess takes care that the dining-table is made equally attractive between meals. Here, in the pleasant dining-room of Mrs. James Brown Potter in her English place at Bray-on-Thames, the table is made dainty by vases filled with wild flowers and by a gay little group of statuettes

FOR THE HOSTESS

Stuffed Field Larks, Guinea Hens in Aspic Jelly, and Such Dainties as Snails in Sauce Ravigote come from the Unexpected Resources of Tins and Glasses

A HOSTESS who strives for the individual touch introduced a charming novelty at a recent dinner, by having passed with the coffee and liqueurs in the drawing-room one of the prettiest Chinese sweetmeat dishes imaginable. It was an octagonal lacquered box with a beautifully decorated cover; it stood on pert little legs and held nine Chinese trays which fitted together like hors d'œuvre dishes and which held an assortment of Chinese sweetmeats. The slant-eyed Jap who passed these confections explained them to curious guests, and they nibbled succulent bits of grapefruit and orange rind, pineapple and peach, crystallized in the inimitable Chinese way, lichee nuts, the tiniest of crystallized Chinese oranges, sweet flag, and bits of Chinese candy which tasted like idealized gumdrops rolled in white seeds.

These sweetmeat dishes come in every size and in every variety of coloring and design. Some are in bronze or gold lacquer of the sort resembling goldstone, others are in ebon lacquer picked out with silver dragons or gold traceries, others are in dull green or red lacquer, and all have the same eight china trays arranged around an octagonal one in the center, and in each of these a different sweetmeat is served. There are small ones appropriate for the boudoir or guest chamber and large ones which might even be used, flanked with Chinese dragon candlesticks in bronze, as a centerpiece at table; when the dessert is served the cover could be lifted to disclose the sweetmeats.

VARYING THE MENU

The hostess with that individual turn of mind stops occasionally in front of one of the smart shops off the Avenue, where the display of imported delicacies gives her many an idea for the supper after the play. Another device of hers, when she wishes to vary the somewhat hackneyed menus which will happen to the best of cooks, is to give her cook an extra afternoon to herself every week. This is done with the understanding that she shall visit shop, green grocer, and market to keep in touch with seasonable things and to discover whatever is new.

Her hors d'œuvres, for instance, are always prepared with great care, and they usually have a new touch. A simple one consisted of thick round slices of peeled tomatoes arranged on toast canapés of the same diameter with just a tiny rim around on which was piped a border of mayonnaise. On the tomato was heaped caviar, and the whole was masked in mayonnaise and served with a bit of lemon on the plate. Her Anti Pasto of preserved pickles, mushrooms, and fish in oil is served upon oblong canapés and is masked with mayonnaise in three rows, one white, made with the addition of some whipped cream, the others colored red and green, simulating the Italian flag.

NOVEL HORS D'ŒUVRES

The Meli Melo and the Hallo Hallo are delectable hors d'œuvres which come ready for serving on beds of lettuce leaves. Lucullus Anti Pasto has mushrooms and artichokes added

(*Continued on page 124*)

THE ARTIST CONSIDERS THE CANDY BOX

Nowhere in the Shops Could We Find Just the Candy Box We Wanted for You, So We Designed Some of Our Own

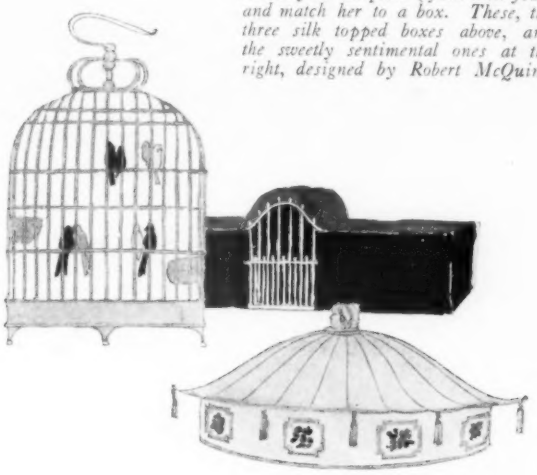
A CANDY box is no longer just a candy box. It is much more likely to be in reality a sewing bag, or a trinket case, or a writing pad, and just be temporarily masquerading as a candy box. It even may be an hors d'œuvres dish or a full-sized card table. There seems to be no special reason why a candy box should thus conceal its identity; why it should thus, metaphorically speaking, hide its head in shame. A box of candy has a mission in life, not necessarily an exalted one, but usually an extremely worthy one. It may be called upon at a moment's notice to make love, to patch up marital difficulties, to pacify an outraged maiden aunt, or to stop the baby's crying.

On the whole, people of taste, we feel, would prefer a candy box to be frankly a box, and contrariwise, a box of candy to be full of candy, and not a household accessory trimmed with five pieces of candy. The majority of the recipients

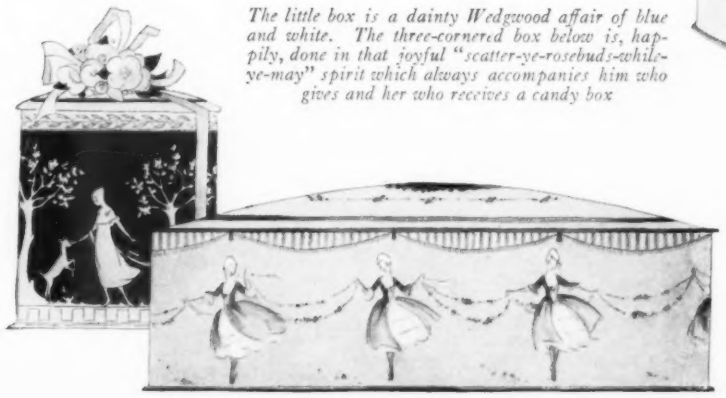
(*Continued on page 152*)

A silk-topped box like any of these is just the sort of thing to give next year's débutante. After she has impaired her unsophisticated little digestion with the bonbons, she may carry the box inseparably around with her to hold her inevitable bit of innocent fancy work

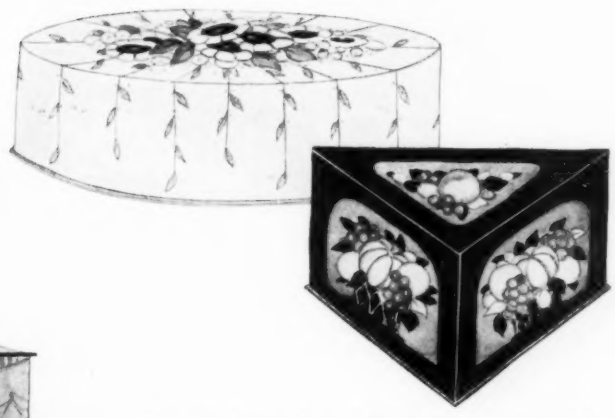
The new idea in candy boxes is—choose your recipient (if she'll let you), and match her to a box. These, the three silk topped boxes above, and the sweetly sentimental ones at the right, designed by Robert McQuinn



There is a period in every man's life when he looks for just this sweetly sentimental sort of box. They are especially recommended to the bachelor of forty, as they are so quaintly reminiscent of the eighties and suggest a yearning for the kind of home that mother used to make. The urn is most reminiscent of all



The little box is a dainty Wedgwood affair of blue and white. The three-cornered box below is, happily, done in that joyful "scatter-ye-rosebuds-while-ye-may" spirit which always accompanies him who gives and her who receives a candy box



The only thing to do to those people who are practising bantingism and who have banted bonbons right out of their lives is to enclose a large round cake in that large round box and rich Chinese fruit in the triangular box and wish them on them. These and designs at the left by Claire Avery

For the SERVANT *in the* HOUSE

Servants' Uniforms Should Keep Within the Law of Convention; Otherwise the Household Resembles the Chorus of a Musical Comedy

The footman's uniform should be so exactly like the chauffeur's that only they themselves can tell which is which. The uniforms may be of kerseymere or whipcord, in whatever unobtrusive color is becoming to the car, with black-vizored caps of the material and black enameled leather leggings worn with black calf skin boots

Solomon in all his glory was not arrayed like one of these—yet it is merely the harmless necessary footman, arrayed in his court livery. The blue cloth coat is adorned with black braid, black aiguelettes, and silver-plated buttons, over a plain white waistcoat or one of scarlet plush. Breeches of black satin or velveteen, black silk stockings, and colonial pumps are a most appropriate ending; this and uniform at upper left from John Patterson

When winter arrives, the footman and chauffeur wear over their uniforms heavy overcoats which may be collared and cuffed with fur. The species of the fur and the color and the material of the coat are left to the conservative discretion of the mistress of the household. This livery is from Bowe and Seligman

THE really smart and efficient servants to-day do not consider it demeaning to wear liveries or uniforms. The better trained and the more efficient they are, the more do they view the matter as does a soldier, who knows that he represents an institution and so wears his uniform with the care that shows that important quality in life—self respect. The men servants of a household have always been more amenable, but except in large households, it has been difficult to instill in the mind of a maid the proper appreciation of the dignity which the correct uniform or livery lends to her position.

The advent of the trained nurse has accomplished a great deal in changing the viewpoint of the domestic, especially in Europe, for in London the late King Edward set the example by saluting any woman in the garb of mercy.

To-day, each position in a household has its distinct dress, and it is taken as a matter of course that even the maid-of-all-work shall be properly dressed for her strenuous part in life. The battle is half won for the housekeeper who has merely to intimate, on engaging a servant what her duties are and what is to be her uniform. That is surely a great relief, for the nondescript clothes worn by the maids in small households have always added an inharmonious note to the setting of the home. When the custom of a uniform for each and every servant becomes the rule, rather than the exception, it makes plain sailing in the household.

The really fastidious mistress insists that all those employed in her kitchen shall wear white, and very trim are the cook and her aides clad all in spotless white linen, which must be particularly well cut. There must be plenty of room for the full play of the arms, and yet not so much as one additional fold to interfere or to gather dirt. The white linen frock is simply buttoned up the front, and finished with a turned down collar; over this, while she is cooking, the cook wears a white linen apron which buttons over the shoulders and fits without a wrinkle around the hips,

(*Continued on page 156*)

(Left) The parlor maid may wear a well-fitting dress of gray mohair, with a sheer apron, collar, and cuffs, gray shoes and stockings, and (though it isn't strictly conservative) a cap with gray ribbons

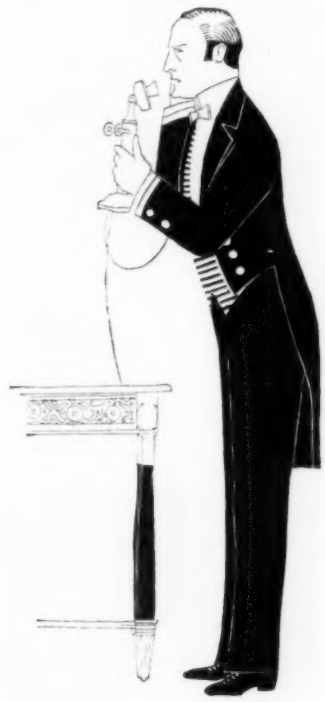
(Right) A lady's maid, like a bridegroom, always wears the conventional black. Over her frock, with its lawn collar and cuffs, is a black taffeta apron with velvet ribbons; two uniforms from Joseph

With her plain black frock, which fits her with creaseless perfection, the housemaid wears collar, cuffs, and apron of scalloped white linen. On her head is a cap of white linen, and on her feet are black stockings and rubber-heeled black shoes. A maid's heels should always be sensibly low and peacefully noiseless; uniform from Dix and company

When the most important member of the household goes out to play, his accompanying nurse covers her white uniform with a long coat of dark blue cloth, cut according to the English model. Her matching blue cloth bonnet ties with white strings, and she wears white cotton gloves. The nurses' uniforms are from the Nurses' Outfitting Company

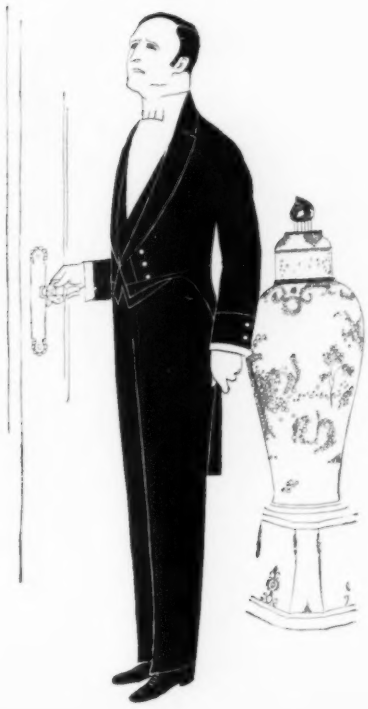
Indoors, the nurse wears a plain well-cut linen dress of plain color and a plain apron with a bib. Her immaculate linen cap is nearly as simple as her equally immaculate linen collar, and her cuffs are deep enough to protect her sleeves and soft enough to protect the tender skin of her charge,—stiff cuffs and scratches are painfully synonymous

(Below) If one suggested to the butler that his uniform stray a button's breadth from the path of convention, he would probably be stricken with apoplexy. In a world of change, his livery stands steadfast. In the morning he wears a black serge coat and waistcoat, black-striped gray trousers, a wing collar and a black tie, and shoes of dull black leather



(Above) This is the way the footman, with his highly correct English accent and his professional holier-than-thou air, appears before the eyes of the world in the morning. His livery is of dark blue cloth, with silver buttons if his waistcoat is striped black and white, or with gilt buttons if his waistcoat is black and yellow. When evening falls, this august personage wears a white vest with his livery; from John Patterson

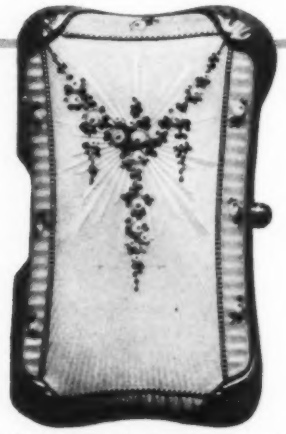
(Below) "They also serve who only stand and wait" is the guiding precept of all butlers; that is what gives them their uplifted look. In the evening, when engaged in his noble work, the butler wears regulation evening clothes of black serge (broadcloth is reserved for those waited upon) a straight collar, and a white tie; butlers' liveries from Bowe and Seligman



TÉCLA, AN ARTIST IN JEWELS, DOES NOT IMITATE GEMS, BUT DEFIES NATURE AND PRODUCES HIS OWN

Photograph by Ira L. Hill.

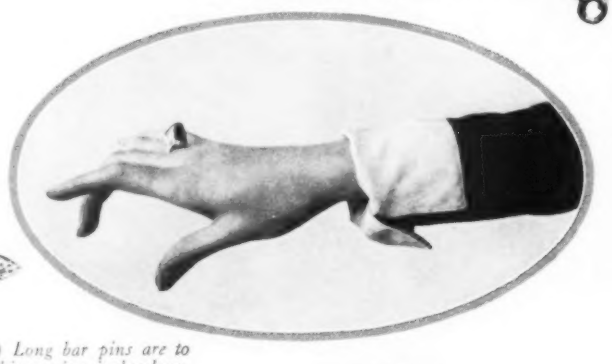
This chain and pendant are of finely carved platinum, set with diamonds and pearls. The diamonds in the Técla jewels are genuine, and the sapphires, emeralds, and pearls are as lovely as nature's own, but reconstructed by artificial process



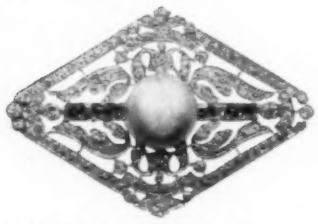
(Above) If Madame de Pompadour had smoked, surely she would have carried a cigarette case such as this one of pastel blue-translucent French enamel decorated in tiny pink roses and green leaves and mounted on silver gilt; 3 inches long

(Above) The exquisite quality of these reconstructed gems is beautifully illustrated by this platinum chain and pendant, in which a large emerald and small diamonds are set; 1⅝ inches wide

(Right) This ring shown on the hand illustrates how large the stones in the new and fashionable rings are. It has a high cabochon sapphire exquisitely set in platinum studded with diamonds

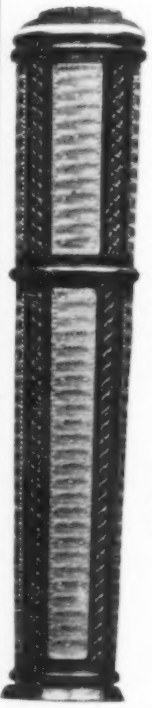


(Left, above) Long bar pins are to be worn. This one is 3 inches long, a filigree of platinum set with a large sapphire and small diamonds



(Above) This large pin has a pearl set in platinum with sapphires and diamonds, and is 2 inches long. Like all of these pieces, it will not be duplicated except by the request of the purchaser

(Left) In this ring a high cabochon emerald of nine and one half carats is set in platinum. The prongs and ring are set with tiny diamonds



This large platinum ring is set with a round sapphire of twelve carats. The frame is set with diamonds and diamonds are also set in the ring

(Right) For masculine decoration, this designer provides a stickpin with a large square emerald, which is surrounded by diamonds and set in platinum

(Left) As a touch of exquisiteness for the desk, a sealing wax case is of pastel blue French enamel and silver gilt. As good measure, there is a seal for stamping at the bottom of the case

(Above) This ring has a sapphire of fourteen carats set in small diamonds, and like the other two separate rings on this page, is shown in its actual size

(Left) A cabochon sapphire gleams in the center of this platinum stickpin. Each section around it is closely set with small diamonds and a small sapphire

This jeweler would never forget such a necessity of life, as a vanity case; this is a royal one of dark blue French enamel over silver gilt; 4 inches long

AS SEEN *by* HIM

BEHOLD! the season. Nations may disappear, the face of the earth may be changed, dynasties may crumble, but the social season remains an eternal institution. Uncle George likes to delve into the philosophy of such things but he has not been able to trace the history of the social season to its beginning. There was no doubt a season set apart for entertaining and rejoicing in Biblical days, and the Romans and the Greeks held carnivals to close the year of entertaining. The Latin countries now always end their seasons in a fête, while we of the north usher ours in with a flourish of trumpets and then let it peter out with the Ides of March. Just now the tide has been somewhat changed for us. There is virtually no season either in Paris or in London, and only the faint pretense of one on the Riviera. Of course this does not materially affect our accepting and receiving hospitality, though we are doing it this autumn rather shamefacedly. We feel that we ought not to be gay under the circumstances and perhaps we could not conjure up even a show of lightheartedness if it were not for our girls who must be brought out and for certain social obligations which must be met in order to maintain our position. As a sop thrown to our consciences we temper all this with much charity work.

THE GAY MAY STILL HOPE

I might say for the comfort of those who fear this season may be dull that one of the most enjoyable seasons I have ever spent in London—or part of one, because I was only there a short time—was the year following the death of the good and much beloved King Edward. There were no court functions and so we indulged in many little discreet dinners and dances. However, in these dreadful days London is like a pall compared to Paris, which keeps up in much better manner than the British city its tradition of gaiety. But to return to our own festivities—the season in American cities and large communities is similar in nearly all places, and the smaller towns and villages and country settlements follow one another like so many replicas. The New York season is supposed to begin with the opening of the Metropolitan. A box at the Opera gives unlimited opportunities for entertaining. One may have to dine just a little earlier on opera nights and the service must move a little more quickly (though, indeed, one should not be at table now longer than forty minutes or an hour) but the boxes are never filled until after nine. When the curtain rises here and there one may see musical enthusiasts and the house may be a glorious one, but that part to which society reporters allude as the "magic circle" is dark. After the opera, supper; but if one has an establishment, one would rather ask guests home for supper. Women, as a rule, do not care to appear in such public places as restaurants with their most gorgeous gowns and jewels, although there is no reason why they should not and sometimes they do. It is also jolly to give a dinner before the opera at one of the well-known resorts. If one does take guests home afterwards the supper is light. It may be only bouillon and a salad and a sweet and a glass of wine. Bachelors are apt to give a more varied and extended menu. In the late autumn and winter, I have frequently had birds. Of course there is the eternal terrapin and the ubiquitous squab, but there is a "Bohemian" flavor to lobster unless served in salad.

This matter of little after-theatre suppers is a light one compared to dinners. There we are held down by convention, for the menus are more or less orthodox. I wish we allowed ourselves more latitude. However, when we compare the menus of these days with those which were considered correct twenty-five or thirty years ago and so on back into the dark ages, we find vast improvement, and can compel ourselves to take up our little yoke of custom. Vintage wines are now extremely scarce; therefore we should have them. Canapés, clear soup, perhaps delicate fish in season, an entrée (timbale preferably), the rôti (this sounds so much better than roast), either Canada mutton or fillet or, for the winter, lamb, a salad of the Russian order or of fresh asparagus, ices, and dessert—these are nearly the bill. One may serve the asparagus as a separate course and omit the salad. With salad is served some kind of cold truffled meat, pâté, or a delicacy of that kind. Strawberries come in with the fruit and appear intact with their stems. There are some fruits, bananas for instance, which should not enter into the scheme of a formal dinner. Besides they are very filling and awkward to eat. Hothouse grapes in large bunches, strawberries, peaches, nectarines, or a few green gages are better form. The old-fashioned English people used to have a hothouse "pine" as one of the supreme delicacies but we do not serve this delicious homey fruit at a formal dinner unless in the flavoring of the ices. Champagne is served almost from the beginning. As women smoke nowadays, the old custom of their retiring to the drawing-room at dessert is going out, and very properly so. It gives no leeway for certain bibulous individuals (and they will crop up) to take more than is good for them and it also shortens the dinner.

LITTLE SISTER OF A CABARET

Large formal dinners are often followed by a dance to which additional guests are asked. For the interval before the dance one generally has some entertainer, a singer, a Russian dancer, or whoever is the latest fashion. We demand more and more amusement, but if we have music at a dinner it should be somewhat in the middle distance. I know that there is a disposition to turn one's house into a cabaret and to have all sorts of excitement during the

(*Continued on page 164*)

ART NOTES

FOREIGN works of art, it would appear, will be no less scarce in the exhibitions of the coming season than in those of last winter. American painters, however, still ply their brushes; and that they are not without honor even in their own country is clear in the opening exhibitions which fill the galleries.

Mural decoration, which has been hailed—though it has yet to prove its right to the title—as the great field of American painting, found representation at the end of September in three paintings by Max Bohm, which were on view at the Knoedler Galleries.

These three panels were designed to form a triptych in an architectural setting for the music room in a residence in Brookline, Massachusetts. Allowance must, of course, be made for the fact that they lose in value by being shown in a setting other than that for which they were designed. The great defect of these paintings is an overabundance of paint, but in composition and in fundamental idea they possess much of unusual merit. The broad and simple style of Bohm is well suited to decorative work, though it tends to make his treatment of figures rather summary.

(*Continued on page 162*)

Three paintings © Max Bohm 1916

In the left side panel are represented the sterner elements which modern life contributes to the music of the future

Harmony, in classic-robed feminine form, rests upon the antique column and strains her ear for the harmonies of the future

The right side-panel is devoted to lyric elements, dawn, the singing of waves, joyous childhood, and protecting mother love

Photograph by Bachrach

MISS EDITH MORTIMER

Miss Edith Mortimer, the daughter of Mr. Stanley Mortimer, divided her summer between Southampton and "Roslyn House," the country place of her parents at Roslyn, Long Island. Because of her unusual histrionic ability Miss Mortimer has been cast for important rôles in the yearly fêtes of the Junior League, and she has also taken part in several French plays given by the younger set

GOLDEN RULES *and* GILT ETIQUETTE

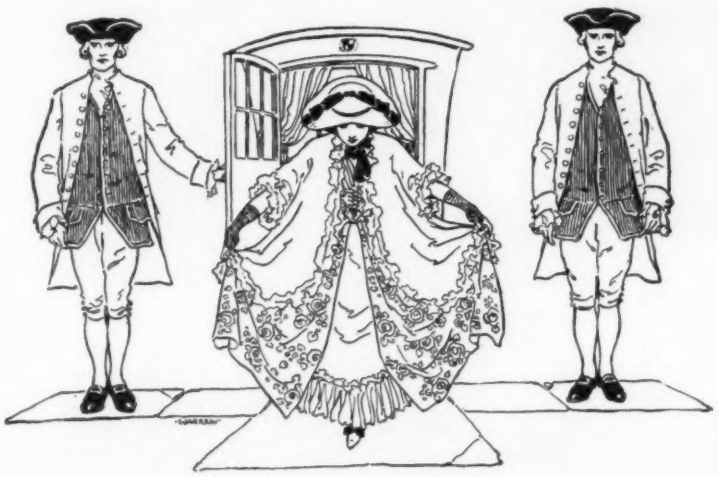
Kind Hearts Are More Than Social Technicalities, and Simple Faith in Being Natural Will Enable the Untutored Mind to Chat Easily with Kings

ONCE upon a time an American woman of sense and taste had presented to her a minor social problem, for which neither friends nor the etiquette book offered a solution. It became her duty to write to a reigning emperor and tell him of her father's death. She had never written to an emperor, she had never even seen one, and though other members of her family vainly nibbled their pens in the attempt to write that difficult letter, not one was able to get even so far as the formal address. But she finally sat down and wrote a letter beginning, "To the Emperor of—and my father's friend." After that all was easy, and everybody approved of what she wrote. It is upon such occasions that the etiquette book fails us, because while there are established rules for addressing the potentates of this earth, no such rule fits all cases. In the minor matters of etiquette, as in the great affairs of life, there seems to be no infallible rule of faith and practise instantly applicable to any emergency. If the great game of life were easy, it would not be worth playing. As to the minor matters for which etiquette undertakes to furnish guidance, even they have a perverse fashion of presenting seemingly insoluble problems and of taking on unexpected importance. Men and women have ruined their immediate prospects or made enemies for life by the merest indiscretion, written or spoken, an error which one might think the simplest work on elementary etiquette would have enabled them to avoid.

PERHAPS the most helpful piece of knowledge which one can treasure up against social difficulties is the fact that nobody cares a tithe as much about what we do or say as we do ourselves. It is always safe, therefore, to count upon the egotistical preoccupation of the other man or woman. True, there are men and women maliciously on the lookout for the misstep of other folk, but nothing so disconcerts these unfriendly observers as a bold indifference upon the part of the hostilely observed. Kings are said to take joy in those frankly unpretentious folk who dare to be their plain unvarnished selves in the presence of royalty. It is perfectly certain, also, that the person who notes and comments upon the social errors of the inexperienced is essentially of meaner breeding than he or she who accepts a new social situation with courage and who dares to be natural. The cad, however, is of an even lower social order than the snob. It would be hard to cite better evidence of the good breeding of a family than to say that no visitor to the household was ever permitted to feel ill at ease, for, after all, the best breeding is that which makes one kindest to all with whom one is thrown.

IT follows, then, that for essentials of social conduct the best etiquette book is a kind heart, a commonplace, one may say, but a commonplace too little accepted. We do not learn from that volume the mere technicalities of conduct upon special occasions, how to use the utensils of the table, or what to say in answer to a note of invitation. Those fortunate in their home breeding take these things in with the air they breathe, and others may learn them from books or from observation. It is far better, however, to be distinguished for the finer graces of tact than for a smart acquaintance with the minutiæ of etiquette. Just as a man of wealth should be essentially bigger than his riches, so a man of breeding should be noted rather for the large essentials of social conduct than for the trifles which any cad may learn from a book of etiquette. After all, the grosser forms of technically bad manners are a mark of persons who think too much of themselves to regard the taste and comfort of others or to observe what those about them are doing. Social life is not for the instinctive recluse, and the man who cannot forget self and become watchful and thoughtful of those about him must be content with his small circle of intimates, who value him for what he is, not for his adaptability to unfamiliar society. The society which makes the stranger welcome and cheerfully yields him hospitality has the right to expect that he shall come prepared to accept the terms of the circle to which he is admitted.

ALTHOUGH society exists primarily to make sure that the human race is continued and improved, it also treats life as a fine art, and he who would find a place in the charmed circle must have in him something of the artist. If he has, he will not very long miss what the world euphemistically calls "early advantages," and he will owe more to his own heart and intelligence than to the etiquette book for his power to conform to the local laws. The popular notion that "society" is nothing if not artificial is just what Sir Thomas Browne called a "vulgar error." Most of what we call social artificiality is concerned with the minor matters of dress and address, and nothing is so welcome to the great world as personal reality. Every real person with the courage to be himself in all companies has the key which will admit him wherever he wishes to visit. Such persons, as Emerson said, are free of all circles. In all the great essentials such a person makes his own etiquette, and if, in addition to being a real person, he is also truly great, he can afford to ignore the etiquette of others' making.



ADVENTURES IN DECORATION

Photograph by Crossman

All things to all women is a room like this one, for it may be boudoir, sitting-room, or bedroom as space or fancy dictates. The day bed of wood, painted with flowers, is piled high with silk cushions. Carved baskets of flowers ornament the cupboard, and more flowers appear on the shades of the lights. The book-shelf holding four figurines, the gracefully draped curtains, the Venetian glass vase, and the odd bird-cage—these are the things that mark the room different from all other rooms

(Below) It is seldom that a decorator can use Empire and Directoire furniture and achieve such a simple sitting-room as this. Here there is no eye-wearying background, over-faithful to the period, but the plain walls, the simple curtains, and the bare floor give to the vases, the lights, and the touches of bronze on the furniture their proper decorative importance. Rooms decorated by Grace Woods

Photograph by Bradley and Merrill

(Above) A most ingenious method of dealing with two small cabinets is this one of placing them against a wall panel and treating them as one full-grown cabinet. Upon them are placed Venetian jars and ornaments, arranged with successful formality. Judging from this unexpected use of the cabinets, one suspects that the decorator faced the problem of fitting certain furniture into a certain room,—and, like a true woman, she made her difficulties serve her decorative purposes

White paneled walls hung with French tapestry provide a background for the charming drawing-room of Mrs. Lewis Harcourt's Berkeley Square house. The furniture is covered with chintz, repeating the colors of the tapestry on the wall, and a Persian rug in subdued shades of red covers the oak floor. The long French windows of this room are the only modern touches the house has been allowed; otherwise it remains in untouched dignity, one of the architectural landmarks of Berkeley Square. Other dwellers on the Square include the Marquess of Lansdowne, the Earl of Rosebery, and the Earl of Carnarvon

The boudoir is a delightfully feminine let's-stay-a-long-time sort of place, all cream and rose chintzes, mirrors, sunshine, and photographs, those proofs of popularity. Mrs. Harcourt, who was Miss Mary Ethel Burns, daughter of the late Walter H. Burns of New York, and niece of the late J. Pierpont Morgan, is extremely popular in London society. Her husband, the Right Honorable Lewis Harcourt, M. P., until a year or two ago numbered among many high offices that of Secretary of State for the Colonies

MRS. LEWIS HARCOURT BRINGS HER AMERICAN CHARM TO HER TOWN HOUSE, A BIT OF OLD LONDON

Photographs from H. N. King

AUDACITY *is the* BETTER PART *of* DECORATION

Now That Simple Backgrounds Are an Accepted Fact, the Decorator Dares All Ventures in Color and Furnishings

By RUBY ROSS GOODNOW

(Left) In this corner of a room is made evident the success which may be attained by the decorator who dares to combine the furnishings of many times and many lands

(Right) Against this blue and violet background live in harmony a lacquer William and Mary spinet, an old Italian painting, and a French chair covered with needlework

Three photographs by Harting

Though almost without color, this hallway creates the illusion of a room full of color. McQuinn has set mirrors into white painted wood, hung a black and silver Chinese screen on either wall, used a black-bordered green carpet, and put on the cabinets black glass vases filled with fruit

FOR so long decorators have preached and practised the virtues of simplicity that it is not surprising that a change is at hand. Perhaps we believe the lesson learned and dare place deliberately naive arrangements against the placid backgrounds we have so patiently employed. Perhaps we have admitted at last that it doesn't matter what we preach; each new client brings a new arrangement of difficult problems that have nothing to do with any precedent, therefore why should we not do as we please so far as we may? Perhaps we are surfeited with trying to do period rooms with a difference, with trying to bring gaiety into proper rooms and charm into monotonous ones. Certainly some wave of unrest, of awareness, has swept over us, and out of it has come a new cult which may be our salvation or our ruin.

This new cult demands that the decorator, in addition to having taste and tact and knowledge, must have a nimble quality of divination, an acrobatic elasticity of discernment, must seek the personality of his client, and if he finds it not, must create a suitable personality for the fortunate patron.

All this is as it should be. For if houses are made to live in, they should be made to live in joyously. Any one can do a room to rest in, or sleep in, and many can do rooms full of gaiety; but it takes a very sincere appreciation of things to make a room that will be both restful and gay, both simple and audacious.

COLOR AND PERSONALITY

Of course, the cult of personality will lead us into strange and terrible things. There will be more and more houses filled with drab collections of unamusing objects, of antimacassars, and painted sea-shells, of fantastic associations of furniture which suggest a thousand hidden price tags. One feels quite sure that there must have been such a wave of inventiveness in Victorian days; but surely we of to-day may use our passion with a difference.

It is difficult to expound the joys and dangers of furnishing-with-a-difference. The best advice is paradoxical: those who would achieve distinguished decorative effects should avoid decoration and avoid effects. Both are by-products of other accomplishments. If structural things are kept simple, and movable things are bought with deliberation, the householder may buy what she please.

COLOR, THE BEGINNING AND END

The follow-your-leader days of dingy backgrounds for old things and spick and span backgrounds for new ones are past. The intelligent use of painted walls has made possible selective decoration. There will always be places for period backgrounds, but there are always places for backgrounds of no school, of no period. We have long appreciated the pleasing simplicity of plain woodwork, with no superfluous moldings, but we are but beginners in learning to appreciate the possibilities of using fresh color on our simple backgrounds. Color is the beginning and end of decoration, and the untutored use of color by primitives is often as charming as the deliberate and audacious employment of color by the most finished moderns. But the great mass of people in between would best beware of a too-daring indulgence. Let them trust to flowers and mirrors and pictures, and color will creep in any

The theme of this room was the glazed English chintz used for the draperies, and so gay did the room become under this inspiration that it required a great deal of distinguished antique furniture to bring it down to earth again

way, even though the scheme of a room be carefully neutral.

But it is more helpful to point to a successful use of unusual color than to hint its dangers. Dangers we have always with us—gaiety, not always. A small house visited in Paris was an unusual example of success, so refreshing was it in its joyous color. The house was occupied by one of those young Frenchmen who made the *Gazette du Bon Ton* a delight of the year before the war.

A HOUSE OF JOYOUS COLOR

The house was only two-rooms-to-a-floor big, and the floors, ceiling, and woodwork were painted white throughout. The small drawing-room and the dining-room were furnished in the Directoire spirit. The two were connecting rooms and were treated as one as to paint and finish. The walls were painted a light gray-blue. The door panels and the under-panel of the mantel were given a Directoire character by the application of attenuated diamonds in pink-violet lines, with a rosette set in the center. This is a usual decoration in Directoire furniture, and is very simple in application.

Curtains of blue taffeta had loops and edges bound with inch-wide violet ribbon. Furniture of the Directoire period with painted frames of neutral color was covered with a rose and blue striped stuff. The furnishings also included an occasional Empire thing—a heavy substantial note in this restrained and artificial arrangement. Old pictorial prints, of the type from which Léon Bakst seems sometimes to have taken stage-settings, were mounted on mats of a deeper gray-blue than the walls and framed with passe-partout of that rose-red that is so friendly to pink and violet.

With fervent patriotism, but with a sure hand, the artist-soldier painted the hallways and stairs of his house exactly the deep gray-blue of his uniform,—walls, woodwork, floor, everything. And upon this inspiring color he hung many small groups of old prints, framed in deep red, with white mats, thus making the hallways tricolor. Where one remembers the usual hideousness of a red, white, and blue combination in decoration, one must bow to the soldier who serves his artistic self along with his country.

The predicted revival of pink appears in this pink boudoir, but where is the anticipated insipidity of this revived color in a room where pink walls are supplemented by a sapphire blue rug and draperies of lemon yellow silk?

A fashionable American woman who spends much time in Paris has an apartment which is distinguished for its absence of color, yet which gives the impression of being full of color. The small oblong hall, with a door in each end, has become a dining-room by the absence of furniture rather than by the use of it. The clever use of mirrors has made this improvised dining-room so delightful a place that the absence of windows passes unnoticed. The four corners of the room have been fitted with eight mirrors running from wainscot to ceiling, and against these mirrored corners four small black-lacquered cupboards are set. Four candle-abra strung with old crystals are used on the tops of the cupboards, and their reflections are multiplied infinitely by this ingenuous arrangement of mirrors.

So pleasing was this idea to me that I have used it twice since my return to America. Robert McQuinn, creator of original furnishing and stage-settings, interpreted it in a long hallway, all white paint and mirrors with Chinese black and silver screens set on the opposing walls. He used an emerald-green carpet with a black band that follows the contour of the corner cabinets, and on the tops of the cabinets were placed black glass compotes, filled with red apples and oranges and green grapes. In true McQuinn manner he outlined his cabinets and panels with a faint line of tooth-powder pink, and spotted tiny posies in the centers of things.

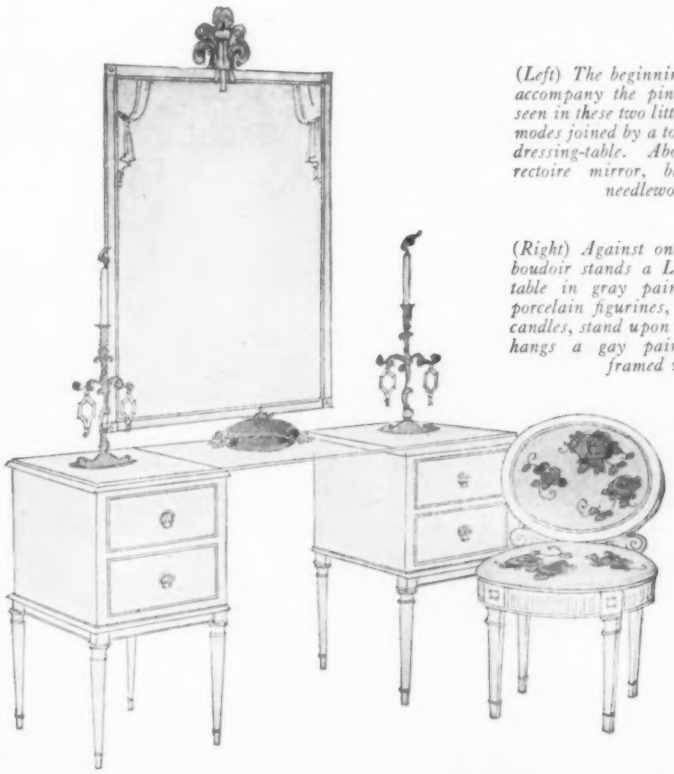
My own employment of the idea was in the anteroom to an office. Here the corners were mirrored, and the walls were paneled with small moldings and painted in a light Chinese yellow, the color of the larger room it opens into. On its very small floor was laid an old Spanish rug of rose and blue and white. Four consoles—tables of Italian lacquer in yellow, painted with figurines of purple and polychrome—fill its corners. A very small chair, the very chubbiest and merriest chair that one ever saw, stands against the sky-blue door which opens from a blue office into the anteroom. This little chair, with its dull white frame so suggestive of Louis XVI and its black needlework so suggestive of Victorian days, is amusing enough to be the text of any room. This sounds an elaborate anteroom. So it is, but it is part of a feminine suite in a place where everything is delightfully feminine and different.

THE BLUE OFFICE

The blue office is the elaboration of a text on color and simplicity and personality in decoration. I began by deciding to use a glazed chintz, because I was just back from England and full of homesickness for it, and from its very quaint pattern the room was planned. Old-fashioned pink and red roses wandered over a white ground, and there were spots of little light blue flowers, and occasional violet tulips. The curtains were bound with an inch-and-a-half hem of blue sateen of just the blue of the little flowers, and a small fat sofa and two chairs were covered with the same chintz, with pipings of the blue sateen. The enormous windows needed shades, and these were made of pink and white candy-striped chintz. The lower sashes were given curtains of Ritz-Carlton net.

Such a beginning, surely, should end

(*Continued on page 170*)



(Left) The beginnings of a bedroom to accompany the pink boudoir are to be seen in these two little gray French commodes joined by a top of glass to form a dressing-table. Above them is a Directoire mirror, beside them a fat needlework chair

(Right) Against one wall of the pink boudoir stands a Louis XVI console-table in gray painted wood. Three porcelain figurines, two of which hold candles, stand upon the table, and above hangs a gay painted flower panel framed in gray

AMERICANIZING *the* POLYGLOT PHILIPPINE TONGUE

It might almost be a Venetian canal or a bit of one of those picturesque streams which wind through old French villages; but in reality these are the landings at the backs of houses on the Pasig River. A broad avenue runs in front of these houses, which are owned by wealthy Philippinos

The American flag, the old Spanish fort, and the Malay "bancas" (boats) typify the three main influences that mold life, customs, and language in the Philippines, where a new language of cosmopolitan composition (but definitely influenced by the American tongue) is in the making

THE American traveler who happens into a Manila "tienda"—one of those little shops that are found on nearly every street-corner of the Philippines—is often amazed to hear a Philippino buyer speaking in his native language, use the word "Boston," and to see the storekeeper nod knowingly and produce a small steel heel-guard.

"What has Boston to do with a guard to keep one's shoes from wearing down?" he naturally asks and is surprised to learn that "Boston" is the name for that article in the native dialect of Manila. The name of an American city has become incorporated into a Malay language and this is how it happened:

After the American occupation, with our schools, our methods of sanitation, and a lot of other occidental things, came the American shoe. With the shoe came the heel-guard and each tiny piece of steel from America had embossed on it the word "Boston." It was an absolute innovation and became popular with the Philippinos very soon after it became a popular custom to wear a shoe. In Spanish days only the upper class of Philippinos wore shoes. To-day nearly every Manila school-boy of high or low degree wears shoes, stockings, and heel-guards which go by the name of "Bostons" among both English and Tagalog-speaking Philippinos.

A LANGUAGE IN THE MAKING

This is only one example of the amplifications of language going on to-day in the Philippines, where a new language is in the making. Not only are the younger Philippinos being taught English, but they are busily teaching American phrases to their elders who have yet to acquire even a smattering of our speech. Certain American terms, for one reason or another, strike the Philippino as particularly descriptive or useful. These words form an advance guard for the great army of English expressions that sooner or later will sweep the islands from end to end and assist all their inhabitants to form one common manner of speech.

The Philippinos have always been quick to adopt new words and their native languages were full of Spanish and corruptions of Spanish long before our arrival. Now a gloss of Americanisms is being superimposed on a gloss of Spanishisms, and the Philippino language that will eventually be evolved will be cosmopolitan, to say the least.

(*Continued on page 138*)

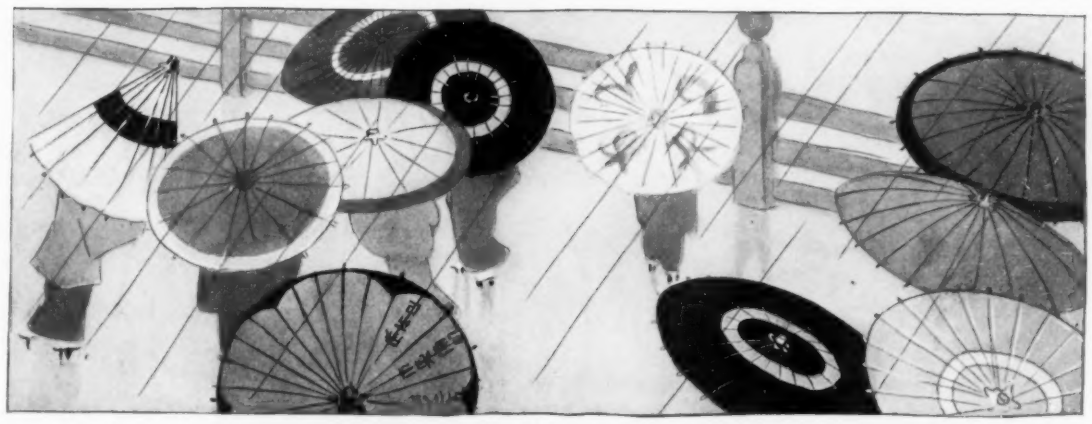
In spite of American tutelage, which has altered many native habits, uncivilized inhabitants of Baguio, the summer capital of the Philippines, still eat dog. By their misconceptions, the leaner a dog the better the price he will bring

(Left) He is a last survivor of an elder day, this religious chief, known to the Philippinos as a "dato," and he is armed with his own curved-handled, peculiarly murderous knife, but he calls the heel guards on his shoes "Bostons"

Symbolic of the language in which "all right" contends for favor with the Spanish "bueno" and the Malay "mabuti," is this scene on the road to Sibul Springs, for the new concrete bridge and the old carriage ferry stand side by side

DO YOU SPEAK UMBRELLA?

In Japan, One Need Not Speak Japanese; One Need Only Know How to Carry the Eloquent Umbrella



Is it raining in Japan? Then the streets are a rainbow of flashing, flittering, gay-colored umbrellas—rickshaw men with their great peaked rain hats, coolies bundled in straw coats bristling in all directions like scarecrows, and, here and there, a nimble little geisha girl almost totally eclipsed beneath her most "haikara" umbrella

IT is raining in Japan. It sounds dismal, but it isn't at all; instead, it's delightful. The rain coming aslant the huddled gray-tiled roofs transforms them to shining black; the coolies bundled up in their straw rain coats bristle in all directions like scarecrows; and everywhere, everywhere flitter great paper umbrellas. The rickshaw men wear great peaked rain hats which they designate, truthfully enough, as umbrella hats. The nimble little Japanese ladies are totally eclipsed under their oiled paper umbrellas, blue, gray, and black. Muddy, disgusting under foot? Well, whose fault is it that one wears foreign shoes? The Japanese do not mind the mud as they clatter along on their wooden clogs, at least four or five inches above the muddy ground.

THE UMBRELLA AS A SOCIAL REGISTER

Fashion in Japanese umbrellas is almost as fickle as it is in Paris hats, and the Japanese lady is every bit as disdainful of her last season's umbrella as the Parisian is of her day-before-yesterday's hat. That lovely soft persimmon red umbrella, the pride of her costume last year, she would not dream of carrying this year. Only country girls or children will carry red umbrellas this year. The latest fashion note from the most fashionable store in Tokyo advises smart ladies to carry nightingale umbrellas with a very slim and discreet white ring for a pattern. Nightingale color? It is something between canary yellow and the soft tender green of budding leaves in spring. A mouse gray umbrella with a black ring, delicately and daintily fashioned, is most *haikara*. Originally

The coquette knows that there is an umbrella language, which is far more expressive than—well, plain Japanese

haikara was the Japanese designation for high-collared foreigners; then, through admiration for foreign things, it came to mean fashionable anything. Today, a little Japanese lady in the latest spring model from Mitsukoshi's or a foreign lady in a Paris gown are equally *haikara*. In one shop recently a prospective purchaser was shown a black umbrella patterned with gay circles of red, blue, and yellow.

"I would not let my wife carry that," said the Japanese Master of the House, and pursed his lips decidedly.

"Why? Is it a geisha umbrella?" he was asked.

"No, not exactly, but it isn't quiet enough for her. She may have this." The Monarch of All He Surveyed pointed to a dark blue one.

"Of course it would make her complexion bad, but then people would not notice her so much."

There is an infinite variety of patterns. One indigo blue umbrella with white fish was especially designed for the Boys' Festival, when great calico fish inflated with the wind fly at the door of every house containing a boy. A favorite fancy for an umbrella shows the three seasons of the year, snow in winter, a flower in spring, and the moon in summer. Usually this idea is represented by a faint sliver of a new moon around the top, and at the edge, sprays of cherry blossom in black outline, with in between, conventionalized snow, a sort of whirligig which every Japanese recognizes for snow the minute he sees it. Umbrellas are designed for particular occasions and particular places—like Paris, like Japan. An umbrella with three concentric rings is the smart thing for cherry viewing, and there are umbrellas for the wisteria and the iris season. Conventionalized waves and swallows appear during the warm days of late summer. Autumn grasses also appear on summer umbrellas, because, as a Japanese lady explained, "it makes us feel cool when it is hot." Children have much brighter opportunities than grown-ups in Japan, in umbrellas as well as in dress. They may wear the gayest flowers, the most gorgeous winged butterflies, the sprightliest flying cranes, and the most absurd story-book people as adorning designs.

The umbrellas used by the different classes of society are quickly distinguishable, even by a foreigner. Paper umbrellas range in price from fifteen cents to six or eight dollars. The fifteen or twenty cent variety, carried by shop apprentices or by coolies, are usually of plain white paper, oiled and decorated with great black characters which bear the name of the store, the trade or profession, and the address. No "sandwich man" was ever a better walking advertisement. Country people carry a coarse thick-ribbed umbrella with vermillion tips corresponding to the thick cotton umbrella of farmhouse fame. It is called "Daikoku's umbrella." "Daikoku" is the jolly fat god of wealth who looks very much like a Japanese farmer coming to the city for a good time. A business man walks sedately along with a gray and black or tan and black umbrella inscribed with his name or part of his name,—the equivalent of our monogram.

Of course it is understood that a lady never has her name boldly written over her umbrella. Instead, very discreetly and modestly near the top of the umbrella lurks a tiny red or black crest, cherry blossom crest, plum blossom crest, or whatever it is. The fact is, indeed, that every Japanese family has its crest, corresponding more to a coat of arms than a monogram; it adorns sleeves and rickshaw alike, and even the limousine of the most modern Japanese family. The great difference between the shop boy's umbrella and the lady's umbrella consists in the number of ribs. His have forty coarse ribs, hers has one hundred and twenty fine delicate ribs. The finer and slimmer the ribs, the more *haikara* the umbrella.

THE MAKINGS OF AN UMBRELLA

Two umbrellas exactly alike are seldom seen, perhaps because every umbrella used in Japan is made by hand. It takes ten days or two weeks to make an umbrella, although in most modern shops the various parts are assembled from different sources and simply put together. The ribs are of bamboo, the handle of rattan. The pattern is sometimes stenciled, but is usually made by cutting out different layers of various colored papers. Then the paper is waterproofed with a kind of seed oil.

(*Continued on page 120*)

Fashion is not quite as fickle in Japanese umbrellas as in Paris hats, but the Japanese lady is as disdainful of her last season's umbrella as the Parisian is of her day-before-yesterday's hat

The umbrella is the Social Register of Japan. The lady's umbrella consists of some one hundred and twenty fine and delicate ribs; the "Daikoku's" umbrella is a coarse thick-ribbed affair

The YOUNGER GENERATION

As soon as a small French girl has passed the rattle age, she demands a taffeta frock—and she always gets it. Marianne Buzenet is responsible for this one of taffeta, minutely checked in marine blue and white. The bodice is a substantial little thing of white tulle, barred with puffings of taffeta

Age has nothing to do with it; every woman knows by instinct that she must wear furs if she would look her best. "Paris" is written all over this bonnet that continues into a stole and its accompanying muff—they can't do such things anywhere else. The set may be of white rabbit or of ermine, according to the plumpness of one's mother's pocketbook, and one wears it with a green velvet coat

Of course, they are small and all that, but then just think what they are. This white felt bonnet, trimmed with skunk and pearl beads, and this pale rose silk coat, lined with blue silk, collared with brown rabbit, and stitched in rows of "quilting," are important members of Mme. Lanvin's collection

(Below) French designers do much toward lending truth to the popular fallacy about one's school days being the happiest days of one's life. School is comparatively endurable in this Marianne Buzenet frock of white serge. The upper part, which is drawn over the head, is embroidered in two shades of blue

If Marianne Buzenet has her way, little girls will be as brilliant as their mothers. She evolved this bit of white mousseline-de-soie with a corsage of silver lamé tissue. The sleeves hang gracefully loose, as most grown-up sleeves do, and the yoke rises modestly high, as most grown-up ones don't

(Below) Lanvin sees no reason why chemise frocks should be reserved for mere grown-ups; this bit of her collection proves that. The frock is of dark blue silk, embroidered with white wool, and its under-bodice is of pale blue silk. The attendant hat is of old-blue cloth, with skunk and blue ribbon

The YOUNGER GENERATION

With arms akimbo, she dares any one to say that dark curls could droop to better advantage than on a pink frock of light weight velours. An embroidered batiste collar would make the frock answer the question of rather formal occasions. The buttons are of the velours

Even the harsh discords of a rising bell might sound very sweet if they were the signal for putting on this pleasant little morning frock of heavy gray crash. To emphasize its simplicity, it secured the modish distinction of ornamental stitching in silk of a darker color

(Above) She has a capricious and decorative belt which crosses in the back and returns to the front to support a patch pocket. Otherwise there is no frivolity of trimming on this dress of cream serge, for stitching and self-covered buttons must be considered necessities

(Above) East is east, but young America can make a good imitation of it by pigtailing her hair and wearing a frock cut like a Chinese robe. It is of white mohair, piped with black and white silk and stitched unevenly with heavy black silk in imitation of embroidery

(Left) Along with the other troubles of being between fourteen and sixteen years, one has to remember, in fastening one's street costume of beige gloveskin cloth, not to button one's buttons. This may produce an air of detachment, but it also displays a bodice and a skirt section of dark brown satin

(Right) That careless rapture is entirely justified by her new afternoon dress, quaintly printed in blue and black. It is trimmed with black velvet, the pipings and the collar are of blue silk, the sleeve puffs are of white Georgette crêpe, and the four topmost buttons are unattached on purpose

GOWNING THE WOMAN WHO HAS PASSED SUCCESSFULLY THROUGH THE PERILS OF YOUTH AND ACHIEVED THE DISTINCTION OF MIDDLE AGE

(Left) Purple velvet and ermine were once the exclusive property of royalty. Now along with most of the other best things of life, they belong to middle age. The overdress of purple velvet and ermine is worn over black Chantilly lace. A tulle collar is just an excuse for a lot of pearls, and the bracelet on the right arm and the long front tassel are a glitter of violet crystal beads

(Right) Age isn't what it used to be. Grandmother retired from active society into nondescript black with a little lace cap and a lavender bow at the age when her successor to the title starts out for a brisk morning walk attired in a smart dark green velours de laine suit trimmed with gray fox. Her black satin beret belongs with equal propriety to grandmother or granddaughter

The age of woman disappeared with the age of chivalry. Woman is now as old as her gown concedes, despite the testimony of relatives and church registers. A quaint frock of dark gray satin draped with soft folds of black Chantilly and collared with tulle would discredit the evidence of either or both of the aforesaid evils

Some men expect all women to be statues of dignity, but not all women fulfill man's expectations. However, no woman who really wished to be dignified could fail to achieve dignity in this prune colored velvet gown, the collar of which is lined with a flattering shade of pinkish mauve satin

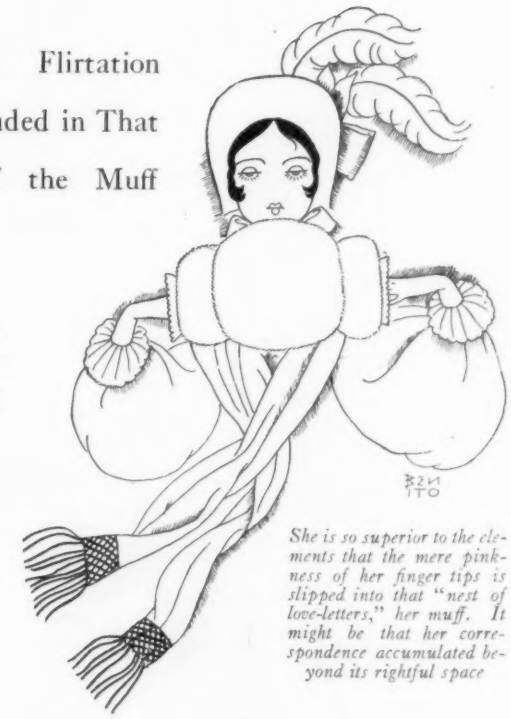
WHAT'S IN A MUFF?

Scented Love-letters, Dainty Souvenirs, Flirtation Trophies, and Feminine Trinkets Are All Included in That Ever-to-be-continued Serial, The Story of the Muff

By ROGER BOUTET de MONVEL

The lady's curious hat looms so large that the muff receives secondary attention, but that is only because the amiable accessory is as minute as the headdress is vast. This little ivory plush nest was called a flower muff, since it wore a rose gaily to defy the winter winds

Below is "the letter-box lined with white satin" and one is safe in supposing that it is the hour of collection; for no faithful muff would give up its scented treasures to any but the proper authorities



She is so superior to the elements that the mere pinkness of her finger tips is slipped into that "nest of love-letters," her muff. It might be that her correspondence accumulated beyond its rightful space

I CAME into the world almost five hundred years ago and Venice was my native land. Ah, what a delightful muff I was then, made, after the Italian fashion, of a single band of velours, brocade, or silk and lined with fine fur, rounded out to cylindrical form. And my two ends were fastened over at varying widths with buttons of oriental crystal, pearls, or gold.

THE MUFF EMIGRATES TO PARIS

Muff! that name alone was mine at first, and it had an indescribable quality of daintiness, of femininity, of sensuous beauty, calling up the thought of a warm and silky little nest, where pretty shivering hands took refuge from the cold, carrying with them a dainty lace handkerchief, a minute box of lozenges, a bouquet of violets, or a love-letter. Very soon after my entrance into the world, I emigrated to Paris, and in his dictionary, the learned Antoine Furetière defined me in the following words: "Muff: a fur which is carried in winter, so designed that the hands may be thrust within it to keep them warm. Muffs were originally used only by women; at present, however, men also carry them. The finest muffs are of marten; the less expensive ones of squirrel. The muffs for horsemen are of otter or tiger."

The fine gentlemen of that day boldly appropriated the new mode and made a point of giving me a place in their elegant wardrobes. Bonnard and Saint-Jean, engravers of the time of Louis XIV, offer hundreds of proofs of this point. In one print, a French aristocrat in hunting costume carries with infinite grace a little muff of tiger which he holds in one hand, showing at the opening the gauntlet of a furred glove; in another print, a young man in court dress, holds with the affected air of a young dandy a pretty otter muff, which is held at the level of the hips, giving a graceful curve to the arms. In the middle of this muff a great knot of ribbons spreads gaily. Ribbons! the dandies of those days wore them everywhere and they decorated me to my heart's content with ribbons run with threads of gold, edged with silver lace, fringed, twisted, and embroidered; for several seasons I was just a pretext for using ribbons.

Then how many changes and transformations followed! I myself can not keep them straight. Sometimes I was narrow and long, sometimes wide and short; now I was so simple and modest that they called me the muff *à la Jésuite*,

(*Continued on page 166*)

It is a mere supposition, but judging by the great haste of the lady she is carrying the "muff of momentary agitation," the one that made its début in the reign of Marie Antoinette, at the Opéra. Perhaps the performance has already begun

In these days when men can only express their temperament in neckties, they must yearn for the reign of Louis XIV, when all the resources of color and cloth were permitted to the dandy, even an otter muff splashed with an immense scarlet bow

Photograph by White

ANNA PAVLOWA

This is the way the incomparable one appears as the Princess Aurora in "The Sleeping Beauty," the ballet with music by Tschaikowsky which is a vital part of "The Big Show," that dazzling spectacle at the Hippodrome. When this photograph was taken, the photographer tried by every means known to his art to induce Mme. Pavlowa to pose for a full-length picture, but, as she explained with charming naïvete,—her English is indeed incomparable,—"Feets are so tired to-day, and they do not look so well"

THESE ARE SOME OF THE ARTISTS WHO WILL BRING FRENCH BRILLIANCE TO NEW YORK

WINTER FINDS THE THÉÂTRE FRANÇAIS OF NEW YORK REINSTALLED IN A NEW BUILDING

Photograph by Bert

To the glory of the Théâtre Français of New York, Mlle. Gilda Darthy leaves the Odéon, where for many years she has been the leading woman. Mlle. Darthy had one of her greatest successes in "L'Affaire des Poissons" by Sardou, and she has created leading character rôles both in classical and modern French plays

© 1916, Moffett

(Above) at the new French theatre, Lilian Greuze will continue to play the ingénue rôles to which she has given the charm of her piquant beauty for several seasons at the old French theatre in Forty-fourth street

(Below) Renée Depres will probably appear at the French theatre in "La Rampe," by the eminent doctor and author, Baron Henri de Rothschild. The French theatre has obtained the rights of the first production

With her pet dog to take up the collections at her lectures in France, Mme. Simone Puget, who is to lecture at the French theatre, raised large sums for the wounded soldiers. Mme. Puget is the widow of M. André Puget, who was killed in action last May during a combined French and British attack in Flanders

Photograph by Reutlinger

THE French theatre of New York, the Théâtre Français des Etats-Unis, will no longer be handicapped by inadequate quarters, for on November 11 its fine new building on Forty-fifth street, just west of Broadway, will be dedicated by a delegation which has been sent over by the French government. This delegation consists of M. Dalimier, under secretary of the Beaux Arts, M. Richepin of the French Academy, Mlle. Sorel of the Comédie Française, and Pierre Wolff of the Société des Auteurs.

The foyer of the theatre will be made interesting by autographed photographs of celebrated French playwrights. Here will also be placed the statues and other objects of art which have been presented to M. Bonheur, the director of the theatre. The most modern French playhouses have been used as models for the French theatre of New York, and the decorations are in the style of Louis XVI.

The company of the theatre consists of twenty-five artists, some of whom have appeared here before, but M. Bonheur has engaged a number of French stars who are new to this country. On the opening night, Gilda Darthy, Jeanne Provost, Claude Benedict, Edgar Becman, and others will appear in "Catherine" by Henri Lavedan.

The French theatre will also direct a course of lectures and several classes in diction. One of the best known European lecturers, Gervais Courtelment, will speak on the European war; and Mme. Simone Puget will lecture on the women of France during the war.

SEEN *on the* STAGE

To Enjoy Our Actors in "Fat" Parts, We Must Perforce See Them in Thin Plays

By CLAYTON HAMILTON

Two photographs by M. Goldberg

Patricia Collinge's acting makes plausible the too sweet little orphan heroine in "Pollyanna," that glad play which is so maddeningly optimistic that it makes pessimists of its critics—and capitalists of its producers

In "Paganini," Margery Maude proves conclusively that she is not just Cyril Maude's daughter but an actress in her own name

Photograph by Ira L. Hill

Lucy Cotton is one of the principal reasons for the huge success of "Turn to the Right!" by Winchell Smith and John E. Hazzard, in which she plays simple country sister to the simple country hero with delightful sincerity

(Below) It seems as if all the scenery of "Pierrot the Prodigal" was built around Phrynette's—Margot Kelly's—flame colored tresses (they are all her own, and she can prove it), so brilliantly do they glow against the delicately colored backgrounds of that wordless classic

(Below) Marjorie Patterson makes a success of whatever she does. First she was a society belle, then she wrote a book or two, and now, after studying with Yvette Guilbert, she is "Pierrot the Prodigal," whom Phrynette leaves with only a red red rose as farewell

Two photographs by White

IN any coöperation between two parties, one must lead, the other follow. This axiom is doubted only by people not sufficiently familiar with the facts of human nature to know how to be happy though married. In the collaborative art of the drama, the question whether the actor should command the author or the author should command the actor has never finally been settled. Different periods have rendered different answers to this question; and it still remains in the state of that age-old problem of precedence,—the problem of the hen and the egg. One thing, however, may be said with certainty:—it is impossible for the theatre-going public to be equally interested, at the same moment, in the work of the actor and the work of the dramatist.

In reviewing the history of the drama from the earliest times until our own, we might easily divide it into literary periods and histrionic periods, according as the author or the actor has, for the moment, assumed dominion over it. The periods of great authors and the periods of great actors have never coincided. Whenever the artist of one type has been supreme, the artist of the other type has been considered merely a contributory functionary.

PLAYS VERSUS PLAYERS

In the Elizabethan period, for instance, the appeal of the acted drama depended mainly on the author. History has recorded reverently the names of innumerable writers of that spacious age, but has deleted from recollection the names of all but the

very foremost actors. Alleyn and Burbage are remembered; but, with the fullest data bequeathed to us by contemporary commentators, it is impossible for us to publish the complete cast of any play of Shakespeare's. On the other hand, if we turn to the time of David Garrick—by all accounts the greatest actor that the English stage remembers—we observe that he attained his triumphs in inconsiderable plays. He flourished in a period when tragedy was absolutely sterile and when comedy had paused to catch its breath in mid-transition from Congreve to Sheridan. Garrick played "King Lear" with a fabricated happy ending, for no one cared a hang for Shakespeare as a playwright; and he made his last appearance on the stage in a comedy by the now forgotten Mrs. Centlivre.

There are two views of the function of the actor; and these views are totally divergent. According to one conception, he is merely an interpretative artist, employed by the playwright to body forth his characters. According to the other, he is not an employee but an employer,—a creative artist for whom the author merely furnishes materials. History has shown that either of these ideas can be successfully applied in practise; but they can not be applied together. To revert to our analogy,—either the woman or the man must be the husband of the family.

THE AUTHOR HAS HIS DAY

A generation ago, people went to the theatre, for the most part, to see acting: now they go to the theatre, for the most part, to see plays. The shift of emphasis from the performer to the author occurred, in this country, in the last decade of the nineteenth century. The period that the veteran and venerable critic, Mr. William Winter, remembers with such pathetic eloquence in his backward-looking books was a period of memorable actors; and this—according to the swinging of the pendulum—is only another way of saying that, at that time, there were no dramatists of any consequence. The public was equally interested in the art of Edwin Booth, whether he was presenting a supreme play like "Othello" or a rhetorical and imitative play like "Richelieu," whether he was acting a great part like Hamlet or an artificial part like Bertuccio. Shakespeare, Bulwer-Lytton, Tom Taylor, looked alike to the admirers of this matchless actor. On the other hand, the public of this later period goes to "Justice" because of John Galsworthy and not because of John Barrymore. A day or two before this drama was scheduled to open in New York, Mr. Barrymore passed in front of the theatre and noticed that his own name was advertised in large letters. He went into the office and complained to the manager of the house. "If anybody wants to see this play," said he, "it is not because I happen to be playing in it;" and he insisted that the signs should be repainted, in such a manner as to make his name less noticeable than that of the distinguished author. Mr. Barrymore gave a very fine performance in "Justice,"—by far the finest performance of his career; but his instinct, in this case, was right. It was the dramatist that counted most.

THE PLAYER'S THE THING

Without venturing to take sides in a contention that has see-sawed through innumerable centuries, an unprejudiced observer must admit that, in the present period, the actor is most commonly regarded as the servant of the author. The preceding period of the dominance of the performer ended definitely in this country with the death of Richard Mansfield. This great actor's attitude toward the author's efforts was once expressed very intimately to the present writer, who was engaged at the time in planning a play for him. "Never mind about those minor matters," he said, with an imperial impatience. "When the people pay to see Richard Mansfield, they pay to see Richard Mansfield. Get me on the stage; give me something to say and do; never mind the other characters." It is not according to this precept that such a play as "Justice" was composed. At another time, Mr. Mansfield said, in conversation with the present commentator, "This man, Pinero:—his plays don't amount to much. There isn't a part in any one of them that I should care to play." By all accounts, the attitude of Sir Henry Irving toward the contemporary drama in Great Britain was precisely similar. Irving rejected "Michael and His Lost Angel"—by far the greatest play that Mr. Henry Arthur Jones has written, and one of the best plays of this modern age—although it contained two admirable parts precisely suited to himself and to Miss Terry. When the present writer—deeply interested in the play—asked Mr. Jones why such a thing had happened, the author answered, "I'm afraid that Irving didn't want a dramatist in his vicinity."

ROBUST RÔLES AND EMACIATED PLOTS

But times have changed, within a generation; and now—at another swinging of the pendulum—the author has become the dominating artist in the theatre. This new turn of affairs is particularly hard on actors of the older school, whose art remains more presentative than representative,—more creative than interpretative. Nobody of any consequence is writing plays for them. "No," wrote Robert Louis Stevenson from Vailima to Sir Sidney Colvin, "I will not write a play for Irving or the devil;" and this has become the attitude of our leading dramatists toward the leading actors who were trained in the traditions of Mansfield and of Irving.

Under this new condition of affairs, some of our most admirable actors are condemned to appear in inefficient plays that are written for them by writers who are not sufficiently talented to be able to write for themselves. This simple statement is perhaps an overstatement (there is nothing so excessive as simplicity); but the fact remains—as Mr. Mansfield said—that in many of our best plays there are no parts for many of our best actors. What part could Mr. Otis Skinner act in "Strife?" What part could Mr. George Arliss act in "Hindle Wakes?" To see these admirable actors, we must usually listen to nothing of importance by no one in particular. To enjoy their work in "fat parts"—to use the slang phrase of the theatre—we must see them in thin plays.

"PAGANINI"

THERE is no other leading actor of this period for whom it is so difficult to find a play as it is for Mr. George Arliss. The art of Mr. Arliss is peculiarly exquisite: it has all the fineness and the delicacy of old lace. But Mr. Arliss is essentially a "character" actor; and he suffers, therefore, from the fact

(Above) Margaret Anglin, as usual, is perfect, even though she does appear in "Caroline," that comedy which takes three whole acts to tell us what we have always known—that it is more blessed to desire than to receive

(Left) After last season's repertory of successes, Grace George rested in Stamford, Connecticut. There are rumors that she is to appear in a series of plays which have never before faced the footlights

Upper photograph by Goldberg

Lower photograph © F. C. Bangs

(Above) This is the costume Jones built for Nijinsky in "Till Eulenspiegel." It was a great honor for the American artist when Nijinsky selected him to design scenery and costumes for this ballet and the "Mephisto Valse"

(Left) "La fille du propriétaire," in the "Mephisto Valse" ballet, is to wear this charming costume

(Right) "Une fille blonde" in the "Mephisto Valse" flaunts her riotously blonde locks above the quaintness of her costume

that, according to the conventions of the present period, the best parts in the best plays by the best authors are nearly always "straight" parts. His problem is to find a play in which the star part is not straight but eccentric,—a play in which, to speak specifically, such a character as Cayley Drummle should take away the center of the stage from Aubrey Tanqueray. The finest thing that Mr. Arliss has ever done is his performance of the Duke of St. Olpherts in "The Notorious Mrs. Ebbsmith;" but this is merely a minor part in the play and now that Mr. Arliss is a star, he must always act the leading man.

In default of great plays that are suited to his special talents, Mr. Arliss has been obliged to fall back on the presentation of nothing of importance by no one in particular. This exquisite artist, who used to render luminous the minor characters of Ibsen and Pinero, is now required by the custom of the period to appear in star parts that are as meaningless as the make-believe Disraeli of Louis N. Parker or the make-believe Paganini of Edward Knoblock. Instead of writing a play for the sake of expressing an idea, the author merely writes a play for the sake of exhibiting Mr. Arliss, in a certain make-up.

The purpose of the drama is to suggest life,—to make the spectator feel, for the moment, that not only is he looking on at life but living it; and there is no suggestion of life in Mr. Knoblock's "Paganini." Mr. Arliss gives a delicately dexterous performance of the title part; but the part is unimportant and the play is trivial. The spectator goes away from the theatre no wiser than he came, and only a little sadder because he has spent three hours of the time that flies in listening to a play that is utterly conventional.

In "Till Eulenspiegel" appear this street urchin and this professor, the former sketchily clad in brilliantly dyed sacking, and the latter swathed in the ponderous costume of learning

"Paganini" merely retells, in unconvincing terms, an anecdote that has been familiar on the stage for many generations. In Mr. Knoblock's version of the story, a young girl falls in love with the famous violinist because of her admiration for his art. He does not particularly care for her; but when, on her own initiative, she has pursued him from London to Dover, he can not very well avoid eloping with her and promising to marry her in Paris. She is overtaken in Calais by her father and her former fiancé. These two hard-headed Englishmen convince the heroine that Paganini does not really love her, by seizing his most cherished violin and threatening to smash it to pieces unless he confesses immediately that he cares more for this instrument of his art than he cares for the infatuated girl who has followed him to France.

Paganini, in this play, is depicted by the author as a moody idiot whose character is made up entirely of a mass of affectations. This is the conventional view of the artist, as ordinarily exhibited upon the stage. Mr. Knoblock—who is himself, to some extent, an artist—must know, from his own experience, that this traditional caricature of the type of man who "walks in beauty" is untrue to life. We are, indeed, assured by many contemporary records that the actual Paganini made a practise of behaving like an idiot in public, in order to advertise himself; but surely it should have been the privilege of the dramatist to show us the soul of the man and not merely the armor of affectation by which he chose unwisely to defend his soul from

(Continued on page 146)

In "Till Eulenspiegel," the costumes of the peasants are coarse sacking and the nobles have most sumptuous fabrics. The three chatelaines, of whom this imposing lady is one, are each clad in fifty yards of brilliant-hued silks, with headdresses—as the artist explains—as high as the dancers could stand without fainting

Mephisto, in the "Mephisto Valse," wears wicked red. The French conductor of the Ballet Russe consents to conduct for this ballet, since Liszt, its German composer, is dead; but to conduct for "Till Eulenspiegel," by Strauss, a living German, he considers a flagrant breach of patriotism, so a more neutral conductor replaces him

It seems almost too good to be French, this demurely simple straight-up-and-down frock. But it isn't quite so unsophisticated as the sketch would have us believe, for it is of deep red velvet, with occasional undercurrents of red satin meteor. There is a hopelessly inefficient pocket embroidered in red, and a cravat of red satin meteor laces its way up to that band of skunk, the collar

MAUPAS PLANS COSTUMES FOR THOSE WHO INSIST ON WIDE BELTS, THOSE WHO PINE FOR NARROW BELTS, AND THOSE WHO WOULD BE BELTLESS

Life is never dull and wearisome to French designers; they can get excitement even out of a perfectly safe and sane tailored suit. This one is all of sedately dark green velours de laine, with collar and cuffs of unobtrusive gray opossum; but, you see, it happened in Paris, so of course there had to be that startlingly sudden belt of red red leather, embroidered all over itself with steel

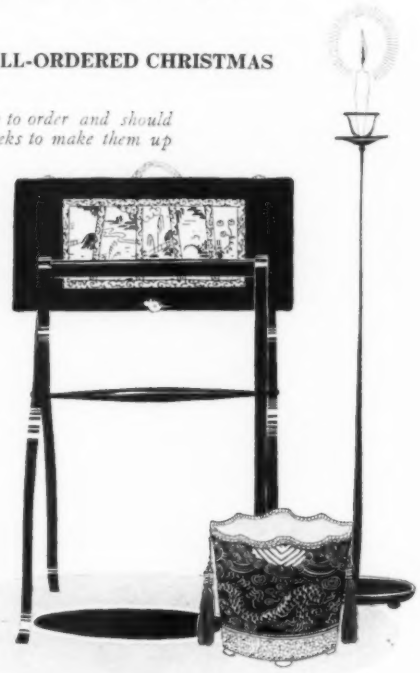
The Parisienne feels that, so far as the length of her suit coat is concerned, the hem is the limit. The coat of this beige cloth suit does not go so far as some of these latter day coats are going; nevertheless it covers an appreciable distance. The collar is of beaver, like the cuffs (cuffs never used to behave that way), and the buttons are tortoise-shell

A WISE GIVER SELECTS MADE-TO-ORDER GIFTS NOW, AND SO HAS WELL-ORDERED GIFTS AND A WELL-ORDERED CHRISTMAS

The gifts shown on these two pages are made to order and should be ordered immediately as it takes several weeks to make them up

(Above) That look of old-world distinction may be imparted to one's 1916 house by placing over the mantel or open fireplace a painted canvas wall-panel, on which two parrots, a golden pheasant, and a vase with flowers disport themselves in antique effect; 36 by 42 inches, including frame; $90

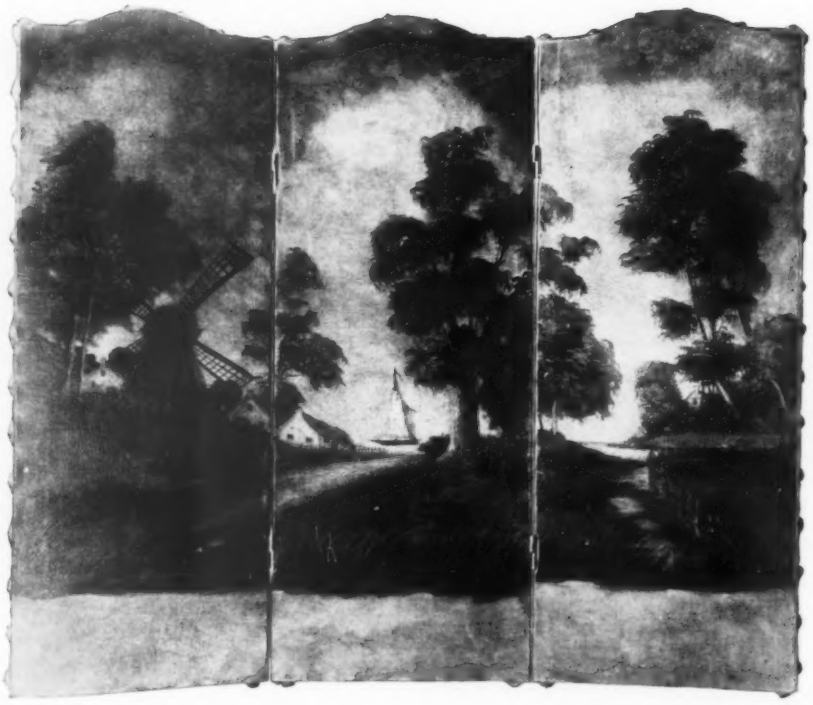
(Right) One can pick up one's desk and move away from that noise, if it is this folding desk in black lacquer with pieces of black, blue, and white embroidery on either side; about 3½ feet high; $35. The black satin scrap basket with gold embroidery is 12½ inches high without legs and 13 inches wide; $20

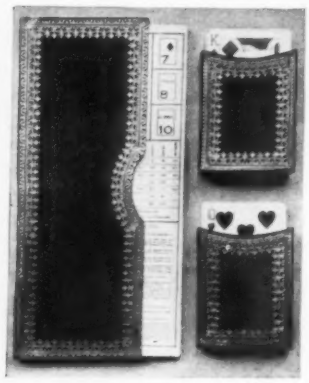


(Right) This looks like a medieval prayer book, but its only scrap of devotion is that all is vanity which it contains, for it is a small jewelry case of hand-tooled leather in brown and gold. The lining is of tan moire. The case is 6 inches long; $10.50

(Below) One's score ought at least to have the encouragement of a card and a case in brown leather, auspiciously inlaid with gold; 10½ by 4 inches; $2. Then one would have to have cases to match for the packs of cards, and each case is $1

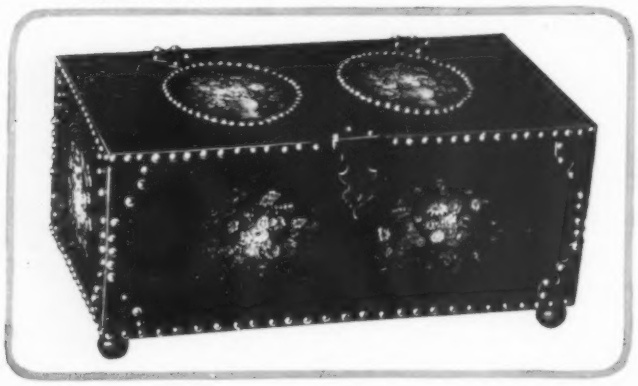
If all those unanswered letters were posted conspicuously in this wooden letter-rack, painted in gray with black and white, perhaps one would remember to use the blank sheets which should be in one of the compartments; 8½ by 6½ in.; $10





It would be impossible to hide one's wilderness of tangled spools and tapes more beautifully than in this leather sewing box. The tiny flowers have a background of antique gold. Not to be superficial, the inside of the cover is also decorated; 13 in. long; $45

It looks like a receptacle for heirlooms, this silk-lined antique jewelry box of leather, but it will hold the latest device in platinum. Painted miniatures decorate the outside, and a beautiful landscape is on the inside of the cover; 8½ inches long; $36



The windmill allows only one guess as to the nationality of the landscape on this fire screen in antique brown leather; 36 inches high; $22.50. Made as a radiator screen, it is 48 inches high; $27.50

AN ORDER IN TIME WILL SAVE MORE THAN NINE TRIPS FOR A CHRISTMAS GIFT

In the aristocratic shape of a shield is this bag of midnight blue velvet, embroidered with cut steel beads and lined with gold taffeta. In any color; $25

Loops of steel beads brighten this hand-crocheted silk bag, made like a miniature reticule. In all colors, including the fashionable new gray shade; $5

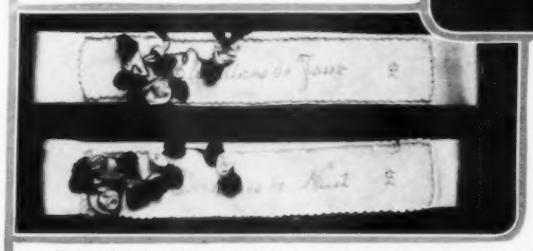
On a bag made of blue beads spread bead designs of pink and yellow flowers. It is lined with blue shot silk with a frill of silk at the top; $30

This ample bag is of French striped taffeta in rose and blue. The tassels are rose and blue, and the handles are taffeta ribbon; 18 inches long; $26

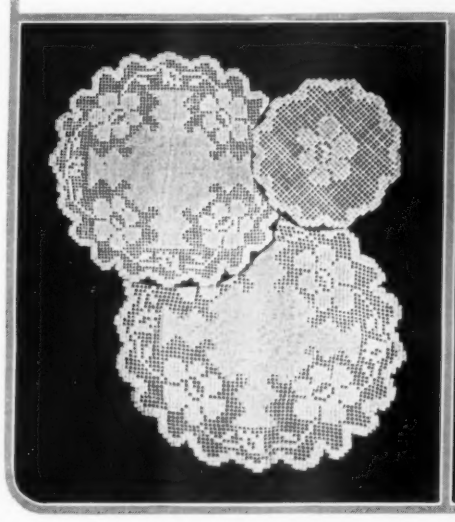
A hot toast cover of linen, scalloped and cross-stitched in pink, white, and blue costs $2.85. Stamped and commenced; 85 cents. A larger size; $3.50. Stamped and commenced with cotton to complete it, $1.10

A scarf which masquerades as a bed jacket is of cream lace over pale pink chiffon. It is edged with the net frill which is so indispensable to boudoir beauty, and ribbon chenille flowers add their pale pink or blue to the exquisite effect of this intimate garment. The satin ribbon may be ordered to suit blue, pink, or lavender preferences; $16.50. The fluffy cap to match is $9.50

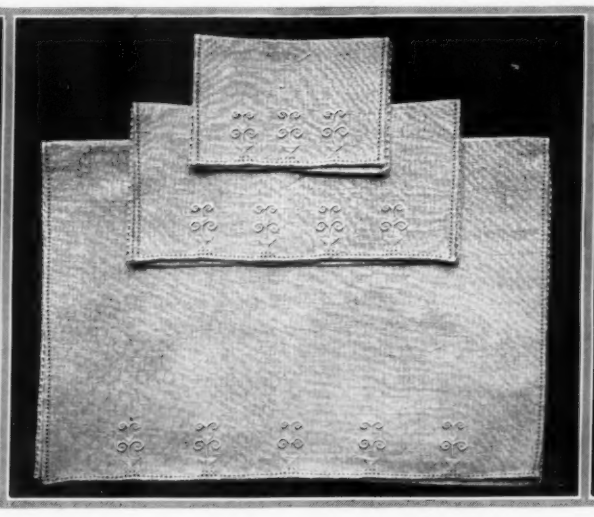
A sewing stand which need not be relegated to some region set apart for the thread-and-pin-scattering dressmaker is this one of black lacquer. The sides and drawers are covered with rich black, blue, and white embroidery against black silk, giving an effect of oriental gorgeousness; about 3 feet high $40



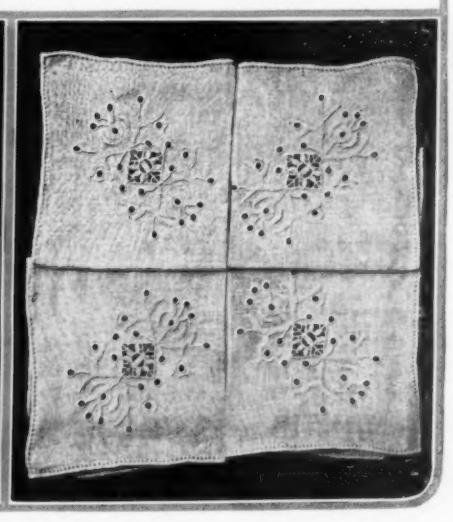
Before joining the annual Christmas hunt for that rare article, the unusual gift, one should consider these holders of satin ribbon for keeping a pile of underwear in its place. They are hand embroidered; the flowers are satin; 1¼ yards long; in pink, white, or blue, with lettering to match; $3 each



This Porto Rican drawn-work may be had only on order. The 12 in. centerpiece is $2.50; the plate doilies, 10 in., are $12 for 6; the tumbler doilies, 6 in., are $4.50 for 6; the 13-piece set is $18.50



A "week end set" is not tennis but three pretty cases with a Trellet design worked on Italian linen. The handkerchief case, 6 in. long, is $1; the veil case, 10 in. long, is $1.25; the nightgown case, 13¾ in. long, is $2.25; and the set is $4.50



The hostess who receives this tea cloth of a deep cream Italian linen will doubtless express her gratitude by many invitations. The design is Florentine, and the entire edge is hemstitched; $6.25

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

As elusive as fame is the gown which may be depended upon with absolute security for either afternoon or evening wear. Just such a gown is this which combines black satin, black chiffon, silver cloth, and jet embroidery. The rolling collar eventually winds up in a sash; $47.50

Surely no aviator was ever more daring in his ascent than are the wings which arise from this most modest little brown velvet hat. The crown consists of a soft mass of brown breast feathers; $25

Crowns, of course, should be properly guarded; so the crown of this mole colored velvet hat has, at the rear, a mighty guard of gray and white wings, and, at the front, a disarming little rosette; $15

The nebulous effect of this gown is due to a few filmy yards of rose colored tulle which occur as sleeves and underskirt, though the underskirt appears where most overskirts occur. The rest of the gown consists of folds of rose chiffon velvet and silver lace; $59.50

AS THE winter season draws near, the woman of fashion naturally gives a due share of attention to her evening clothes. For the earlier days of the season, she plans a gown which may be worn either for afternoon or for evening.

A gown of this type is shown at the upper left of this page. It is a combination of black chiffon and black satin with a shimmering silver cloth lining which gleams through the folds of the chiffon and which serves also as a "modesty piece" in the low cut neck. The rolling satin collar extends down the front, borders the bolero, and ties in the back in a graceful sash. A smart touch is given by embroidery of jet beads in flower design on the chiffon bodice and overskirt, and in key design at the belt and on the skirt where the chiffon and satin meet. An opening is suggested by the jet bead buttons down the back, but in reality the dress fastens at the side of the front.

THE FORMAL EVENING GOWN

A more formal evening gown is shown at the upper right. It is made of an excellent quality of rose chiffon velvet, with a full straight skirt which is slit at the sides to show filmy rose tulle bound with velvet to match. The velvet bodice is finished at the top with silver lace and is girdled with silver cloth which fastens with a rhinestone buckle.

One usually accepts the inevitable seams without comment. The seams of this brown velours suit refused to be overlooked, and so acted in a manner to cause both gratifying comment and an impression of slenderness; $45

The afternoon wraps this season are considerately full enough to render evening service when necessary. This wrap is of black silk velours or it may be had in chiffon velvet in the colors of the season, trimmed with taupe wolf; $59.50

One of the most difficult things for the woman of comparatively moderate income to find is a coat for use with equal success in the afternoon or evening. Coats which are most effective in the evening are usually too elaborate for afternoon wear, while those which are successful for the latter purpose are somehow seldom really good over a soft evening gown. Fortunately, the smartest of the afternoon wraps, this season, allow a degree of fulness which makes them appropriate for evening. In the coat shown at the lower right, a really successful solution of this problem has been found. It is made of black silk velours or it may be had in chiffon velvet or in shades of coral, sapphire, blue, orchid, taupe, and cherry. It falls straight from the shoulder and is extremely full around the bottom. The loose-cuffed sleeves are set in deep armholes. The collar, which when open forms a deep cape effect, and the cuffs are edged with taupe wolf. The coat is interlined, and the lining is of silk striped with satin.

THE TAILORED SUIT

A smart tailored suit of youthful slender lines is shown at the lower left. It is of brown velours, and the high

rolling collar is of Hudson seal; bone buttons are used for trimming and fastening. At the upper left of this page is a broadcloth suit which comes in various colors. The coat is cut longer in the back than in front, and has extreme fulness at the side; the skirt has deep unpressed plaits which are continuations of the seams. The collar and cuffs are Japanese mink. The smart turban which is worn with this suit combines a black velvet brim with a doe colored velvet crown. Guinea feathers encircle the crown and curl over the top.

For the woman who wishes the happy medium between the strictly tailored and the elaborate suit is designed the suit of taupe velours illustrated at the upper right. The bodice of the coat is semi-fitted and long-waisted, an effect accentuated by the small cartridge plaits of the skirt of the coat. The deep cuffs and the collar are of striped squirrel.

THE FORMAL SUIT

The deep blue velveteen suit which is shown in the middle of this page tempers its severity by two narrow belts which cross in front and fasten with large buttons covered with moleskin. Pockets bordered with mole are an occasion for fulness over the hips. The sleeve fits snugly around the wrist and lower arm with decided fulness just below the elbow. A strip of mole finishes the cuffs and the collar, which may be worn either as it is shown here or fastened high around the neck. The hat is a jaunty little Reboux model of mole colored velvet trimmed with bands of mole fur. Even the bow in front is of mole.

Among the sets of short-haired furs which are so smart this season, there are few more desirable than the mole and ermine hat, pelerine, and muff shown at the lower left of this page. The crown of the toque is of ermine with a broad band of mole snugly encircling the head. A fantasy of mole and beads adds height in front. The clever woman can produce a number of effects with this pelerine by wearing it in several different ways. The muff is of medium size and quite flat.

THE TIMELY BLOUSE

Blouses are a perennial source of interest to woman. The blouse shown at the lower right is especially designed for wear with the formal suit. Its charm lies in the soft cream color of the chiffon over a bodice of china silk. The pipings are of white satin, and the collar and cuffs are of deep cream lace. Under the chiffon from neck to waist extend two bands, one of silver ribbon and the other of silver braid. The buttons are satin covered.

Beside this waist appears another waist of delicately embroidered flesh-colored (or white) Georgette crêpe decorated with fine tucks and hemstitching and a pattern of eyelets. At its left is a strictly tailored blouse of crêpe de Chine in white, black, or flesh color, trimmed with silk thread stitching.

The hat shown at the left on the preceding page is as daring in outline as its French original. The brim is of folded brown velvet and the high crown is of brown breast feathers which end in two large wings. The hat beside it is of mole colored velvet and is trimmed with a large gray and white wing which stands high in the back. The band of grosgrain ribbon which encircles the crown ends in a rosette.

(Above) Broadcloth returns to favor in this suit trimmed with Japanese mink; $59.50. Black velvet turban with doe colored crown and guinea feathers; $15

(Below) A velveteen suit is as much a part of autumn as is the departure of the green leaves. This blue velveteen suit is trimmed with mole skin; $59.50. Reboux hat of mole colored velvet is trimmed with mole; $22

(Above) A happy medium between the strictly tailored and the elaborate suit is this taupe velours suit trimmed with wide collar and cuffs of striped squirrel; $69.50

Many moles and little white ermines sacrificed their lives for this set; but when they look down from their animal heaven, they know the sacrifice was not in vain; pelerine, $125; muff, $65; hat, $28

There is a time for all things, and there are many occasions for a tailored blouse such as this one of crêpe de Chine, black, white, or flesh colored, trimmed with tailored rows of silk stitching; $5.75

Do what one will, the blouse of Georgette crêpe will find its way into one's wardrobe, sooner or later. This blouse (white or flesh colored) is decorated with hemstitching and eyelets; $8.05

The one aim in life this waist has is to appear in the company of the formal suit, so it puts forth a great deal of soft cream colored chiffon over china silk, cream lace, and silver ribbon; $8.50

SMART FASHIONS *for* LIMITED INCOMES

It Need Take Only a Little New Material, a Little Wit, and a Seamstress to Join Smart Fashion and Limited Income Together

A formal suit is sometaing the limited income is most of all in need of, for it will carry a woman anywhere. This is of chocolate brown satin and flying squirrel, and is tailormade

The peplum blouse, aside from its being trade-marked Paris, is an excellent accessory to the formal suit. This is of Georgette crêpe, with the round neck that, too, speaks of Paris

The high-necked blouse was again featured at the Paris openings, and this because, doubtless, it is not to be superseded as the blouse most in keeping with the tailored suit

The dark brown velvet or satin suit of last year may become the chemise coat-dress of this year by the simple addition of about two yards of tan crêpe de Chine or Georgette crêpe

THE wide variety of possible materials for evening wear, the lovely shades and tones of their colors, and the almost unlimited possibilities for combinations of materials and colors make an evening gown less of a problem this season than ever before, and especially is this true for the woman of limited means. At this time of the year, the wise woman goes over her wardrobe and selects a gown or two from last season which is really too good to discard entirely, and, with the aid of the deft fingers of the seamstress and a bit of new material and a clever idea, the gowns are transformed.

AN OLD DRESS AND A NEW IDEA

The sketch at the lower left illustrates one way in which a frock of last season may be remodeled. Skirts were short and full last year; this year tulle or point d'esprit is very smart for evening wear, both for whole frocks and in combination with silk; therefore the skirt of last year becomes the whole gown of this year. The simple gown at the lower left would make up in velvet, silk, or satin with tulle to match. The skirt is open at the sides, and is shirred evenly at the waist, back and front; and puffing through the openings in soft flounces, there is a double skirt of tulle. The V neck-line of the bodice both in back and front follows the line of the V at the waist; black tulle fills in the neck and is draped loosely over the arms. If the gown is black, jet trimming could be used at the neck and sleeves.

Last year skirts were short and full; this year tulle is combined with silk; therefore the skirt of last year's evening gown may become, with tulle, the whole gown of this year

FOR THE FORMAL EVENING GOWN

A more elaborate type of evening gown is shown at the lower right. As illustrated, this is of black net over black satin, and is trimmed with jet bands. The bodice is merely a girdle of black chiffon velvet high in front but diminishing to a narrow band at the back. Rows of jet beads clustering into a simple jet ornament form the shoulder bands. The overskirt is shirred at the waist and really drops to a deep point at the back; but this point is turned back and is tucked under the narrow velvet girdle, and then

(*Continued on page 154*)

For the formal evening gown, the limited income can choose nothing better than black,—velvet, tulle, and satin, with a jetted velvet train that comes on or off on occasion

VOGUE PATTERN SERVICE

Fashion Demonstrates Again That There's Nothing in a Name, for What Were the One-Piece Frocks of Yesteryear But the Chemise Frocks of To-day?

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
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MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns will be found on pages 114 to 120

Waist No. 33493; skirt No. 33494

Frock No. 33621

Waist No. 33617; skirt No. 33618

Frock No. 33578

Waist No. 33615; skirt No. 33616

Frock No. 33156

ON this page are shown some patterns for chemise frocks, since it has been settled that we are to wear the chemise. Here and there may be found a frock in the fashion of the Directoire, a bit of drapery, and a bodice or two modeled after the styles of 1830; but the chemise is looming largest on fashion's horizon. Scanty in line but of astonishing amplitude, the chemise is the successful débutante of the season. Frocks which would have been called moyen âge or one-piece a few seasons ago are now called chemises. They may vary in width and in other ways, but most of them are cut straight from the shoulder under loose narrow girdles. Sometimes they are unbelted, but usually they are belted under a loose narrow belt —or belts, for this season is partial to the double belt with the fulness at the hip, producing the fashionable silhouette.

Waist No. 33422; skirt No. 33423

Waist No. 33605; skirt No. 33606

Waist No. 33213; skirt No. 33214

Waist No. 33316; skirt No. 33317

THE AGGRESSIVE FLARE MAY GO, AND THE LONGER SKIRT MAY COME, BUT THE YARDS OF FULNESS IN THE SKIRT SEEM TO BILLOW ON FOREVER

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Waist No. 33564; skirt No. 33565

Waist No. 33270; skirt No. 33271

Frock No. 33484

Frock No. 33425

Waist No. 32498; skirt No. 32499

IN THESE "CHEMISE" DESIGNS, THE ODD BLOUSE VERY CLEVERLY LIVES UP TO ITS NAME

THE SUIT COATS OF THE SEASON HAVE AGREED AMONG THEMSELVES TO DIFFER IN LENGTH

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Blouse No. 33630

Blouse No. 33579

Blouse No. 33235

Blouse No. 33629

Coat No. 33539; skirt No. 33540

Coat No. 33554; skirt No. 33555

Coat No. 33556; skirt No. 33557

Coat No. 33531; skirt No. 33532

Coat No. 33511; skirt No. 33512

Blouse No. 33594

Blouse No. 33290

Blouse No. 32768

Blouse No. 32880

Blouse No. 33450

Blouse No. 33490

Blouse No. 33142

HERE, IN SOME OF ITS PHASES, IS SHOWN THAT SPICE OF THE WARDROBE, THE SEPARATE BLOUSE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Blouse No. 33333

No. 33557

No. 33255

No. 33508

No. 33418

No. 32756

No. 32140

Blouse No. 33589

Waist No. 33279; skirt No. 33280

Waist No. 33543; skirt No. 33544

Waist No. 33161; skirt No. 33162

Waist No. 33353; skirt No. 33354

FROCKS ARE AS VARIOUS AS THE WEARERS' MOODS

AND THE EXIGENCIES OF EVENING HOURS DEMAND

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Waist No. 33546; skirt No. 33547

Waist No. 33541; skirt No. 33542

Waist No. 33574; skirt No. 33575

Frock No. 33624

Waist No. 33528; skirt No. 33529

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Frock No. 33626

Frock No. 33622

THE MATERIAL CAUSES AND THE FINAL EFFECTS OF EVENING FASHIONS

FROCKS HERE VOTE UNANIMOUSLY FOR FULL SKIRTS AND TIGHT BODICES

Waist No. 33619; skirt No. 33620

Waist No. 33580; skirt No. 33581

Waist No. 33277; skirt No. 33278

Nightgown No. 33146

Negligée No. 33488

Nightgown No. 33145

Negligée No. 33444

Brassière No. 33167; petticoat No. 33168

Combination No. 33148

Negligée No. 33628

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

Combination No. 32800

Combination No. 33272

A BIT OF SILK, A WISP OF LACE, AND A KNOT OF SOFT RIBBON—VOILÀ! LINGERIE

Coat No. 33117

Frock No. 33073

Rompers No. 33273

Rompers No. 33011

Frock No. 33075

Frock No. 33469

FROCKS THAT COVER THE EXIGENCIES OF THE FIRST EIGHTEEN YEARS OF FASHIONABLE LIFE

Frock No. 33464

Frock No. 33379

Frock No. 33251

Waist No. 33478; skirt No. 33479

Frock No. 33074

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 114 to 120

the soup of the epicure

"Cooks and the weather will always vary"

So said a disappointed hostess who had trusted, not wisely but too well, in her own kitchen. No home cook can be a specialist in soups. She has to divide her time among too many things for that. So in many homes where the cuisine is otherwise above reproach the soup course is more than apt to be an embarrassing question-mark.

But the splendid quality of Franco-American Soups can never vary. It reveals the *specialist.* It never deviates into inferiority. "Fully worth the money" is really an understatement of the value, the comfort, and the convenience of these soups to women who demand that their food shall *always* be good.

A visitor watched us making Chicken Soup. She saw poultry pampered to a proud plumpness. She saw the dark meat yield its rich and appetizing juices, clarified to sparkling purity. She saw us add the tenderest squares of tempting light meat and the fanciest of rice. She noted the delicate seasoning. And then she tasted!

"Such soup simply cannot be made at home," she said. And you will agree.

Twenty cents the can—Double size, thirty-five cents

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Selections:

Tomato	Chicken Consommé
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Beef—Chicken—Mutton—15c the can

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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 105 to 112 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 105

WAIST NO. 33493; SKIRT NO. 33494.—The long tunic of the waist would make this dress, in serge, excellent even for late autumn street wear, with furs. For the waist in medium size: 3¾ yards of 40-inch material; 1¾ yards of 40-inch material for tunic facing; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 33621.—The chemise frock of long lines is the smartest frock at present. For the frock in medium size: 6⅝ yards of 40-inch material; ¼ of a yard of 54-inch net for vest; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. The skirt is 36 inches long and 3½ yards wide at the hem. Price, $1.

WAIST NO. 33617; SKIRT NO. 33618.—The separate overblouse may be of velvet, the skirt of satin or of serge. For the waist in medium size: 3⅝ yards of 40-inch material; ½ yard of banding for panel trimming; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33615; SKIRT NO. 33616.—That belts shall be of narrowest dimension is the latest fashion decree. For the waist in medium size: 3⅛ yards of 36-inch material; ⅜ of a yard of 42-inch material for collar, ⅞ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

FROCK NO. 33156.—A one-piece frock excellent for serge, wool velours, or duvetyn. For the frock in medium size: 7½ yards of 36-inch material; 1 yard of 27-inch lining. The skirt is 3½ yards wide at the hem and is 37 inches long. Sizes, 34 to 40 inches bust measure; $1.

FROCK NO. 33578.—A chemise frock of velvet banded with fur is the smartest afternoon frock possible. For the frock in medium size: 5¼ yards of 40-inch material; ½ yard of 36-inch material for collar; 1⅝ yards of ribbon for sash; 2¾ yards of trimming; 1 yard of 36-inch lining. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure; $1.

PATTERNS ON PAGE 106

WAIST NO. 33422; SKIRT NO. 33423.—The overblouse and lower section of the skirt may be of velvet and the underblouse and upper section of the skirt of Georgette crêpe or satin. The collar and cuffs may be of ivory satin. For the waist in medium size: 2⅝ yards of 27-inch striped material; 1¼ yards of 27-inch plain material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2½ yards of 27-inch striped material and 3⅛ yards of 27-inch plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33605; SKIRT NO. 33606.—A frock of hunter's green velvet could be enlivened with touches of Chinese yellow embroidery and a collar of ocher satin. For the waist in medium size: 1 yard of 27-inch material; ¾ of a yard of 36-inch lining; ¾ of a yard of 44-inch material for sleeves; 1¼ yards of contrasting material 27 inches wide for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33213; SKIRT NO. 33214.—The frock may be of serge with the pockets of satin or of velvet outlined with picot-edged ribbon. For the waist in medium size: 2⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5⅛ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33316; SKIRT NO. 33317.—On a frock of gray satin the buttons and loops may be of dull silver, and the collar and cuff facings of ivory satin. For the waist in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33564; SKIRT NO. 33565.—A frock, one-piece in effect, and suitable for velvet, boasts of a fur belt as well as fur collar and cuffs. For the waist in medium size: 1¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¾ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33270; SKIRT NO. 33271.—A frock of corbeau blue satin has silver, old-blue, and Burgundy introduced into the embroidery of the chiffon bodice. For the waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist. 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¾ yards of 36-inch material; 1⅞ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 33484.—A frock for serge or wool gabardine is brightened with a tub satin chemisette and belt of white suède. For the frock in medium size: 4½ yards of 40-inch material. The skirt is 34 inches long and 3½ yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

FROCK NO. 33425.—A frock excellent for navy blue serge with a simple trimming of ball buttons of nickle and a collar of white tub satin. For the frock in medium size: 5¼ yards of 36-inch material; ¾ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. The skirt is 37 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 32498; SKIRT NO. 32499.—Serge or tub flannel makes an excellent morning frock. For the waist in medium size: 2¼ yards of 36-inch material; ½ yard of 36-inch material for tie; ⅜ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

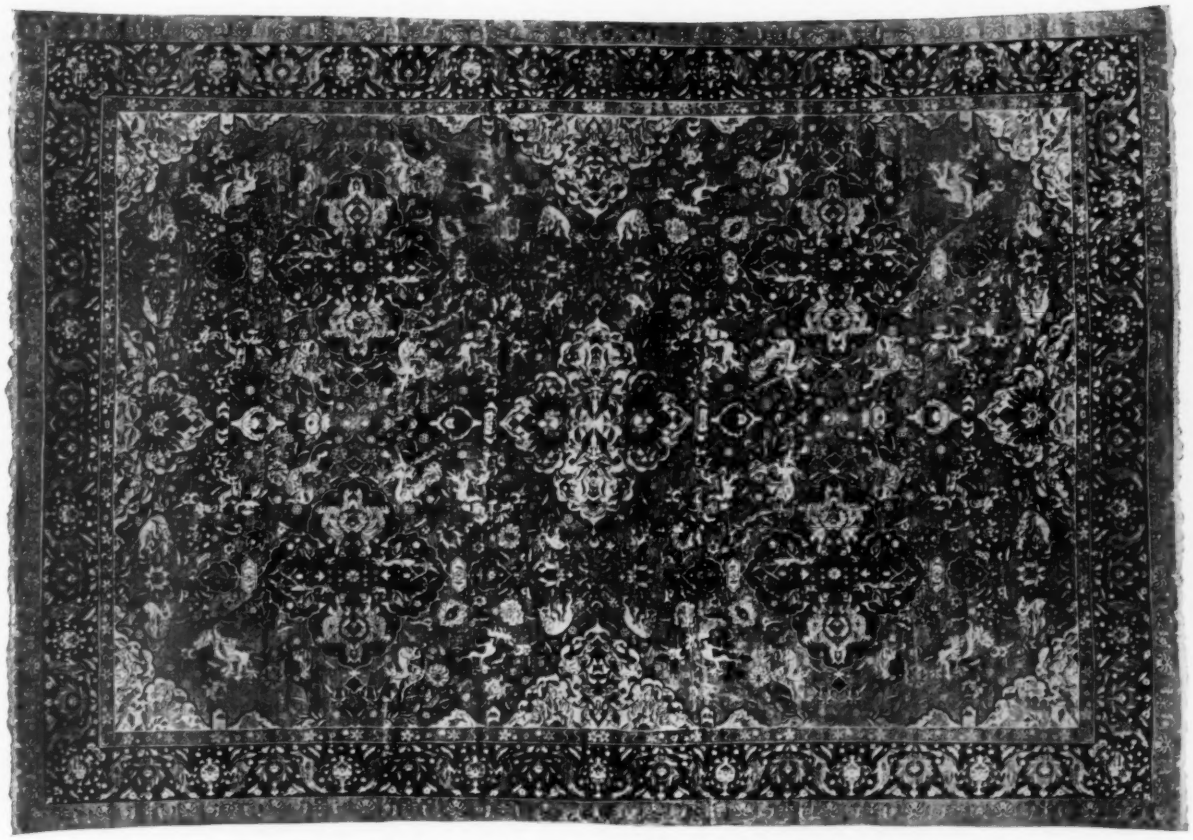
PATTERNS ON PAGE 107

BLOUSE NO. 33579.—A long peplum blouse gives the costume effect especially when made of the material of the skirt, and trimmed perhaps with metal-striped brocade. For the blouse in medium size: 4 yards of 40-inch material: 1½ yards of contrasting material; ⅝ of a yard for the collar. Sizes, 34 to 40 inches bust measure; 50 cents.

BLOUSE NO. 33235.—Velvet is suggested for the overblouse, collar, and cuffs, with the sleeves of plaited Georgette crêpe. For the blouse in medium size: 2⅛ yards of 27-inch material. 1⅛ yards of 27-inch material for the three-piece lining; ⅞ of a yard of 44-inch material for plain sleeves, or 1¾ yards for accordion-plaited sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 33630.—This blouse of chiffon would give with a skirt the effect of a dress. For the blouse in medium size: 3⅝ yards of 40-inch material; ⅝ of a yard of trimming for belt; ⅝ of a yard of trimming for sleeve bands; 5½ yards of 4-inch trimming for blouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page 116*)



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PATTERN DESCRIPTIONS

(Continued from page 114)

COAT NO. 33539; SKIRT NO. 33540.—The double belt and the line of the yoke marked in the front of the coat are decidedly new; it would be charming in Corinthe duvetyn and flying squirrel. For the coat in medium size: 3 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅜ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

BLOUSE NO. 33629.—Brocade and chiffon would be excellent in this combination. For the blouse in medium size: 1⅝ yards of 40-inch material for underwaist; 1⅛ yards of 40-inch material for overwaist; 1⅛ yards of 2-inch trimming, 2¾ yards of narrow trimming, ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. 33554; SKIRT NO. 33555.—The coat has an unbroken line from the neck-line to the edge of the coat; the suit would be excellent in Bordeaux velours with collar and bell cuffs of moleskin. For the coat in medium size: 4½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 33556; SKIRT NO. 33557.—Decidedly new is the collar trimming, detail of the cuff, and the top of the pockets cut in one with the front of the coat. For the coat in medium size: 6¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 33531; SKIRT NO. 33532.—Chinese blue velvet or duvetyn and Chinese silver buttons and a collar of Chinchilla fur are suggested for this suit. For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 3½-inch fur. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 4 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 33511; SKIRT NO. 33512.—The circular peplum is cut to give a belt effect in front only. Blackberry duvetyn would combine charmingly with moleskin. For the coat in medium size: 3⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4¼ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 108

BLOUSE NO. 33594.—A blouse for tub satin and Georgette crêpe, or for velvet and satin with the collar of organdy or tub satin. For the blouse in medium size: 1⅞ yards of 40-inch material for waist, sleeves, and top collar; ⅞ of a yard of 40-inch material for vest and top cuffs; ½ yard of 36-inch material for under-collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 33290.—A blouse for Georgette crêpe, crêpe de Chine, or handkerchief linen with ruffles of Georgette crêpe or net, hemstitched to hems of matching or contrasting material. For the blouse in medium size: 3⅛ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 32768.—A blouse which might have the collar, revers, yoke, and sleeves of tub satin and the lower section of Georgette crêpe. For the blouse in medium size: 1⅝ yards of 40-inch material for yoke and sleeve section, 1⅛ yards for lower part of waist. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 32880.—A tailored blouse for tub satin, crêpe de Chine, or handkerchief linen. For the blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 33450.—The blouse may be of Georgette crêpe with the collar and cuffs of tub satin and the trimming lines of fancy stitching done with silk. For the blouse in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 45-inch material for collar frills and small cuffs; 1 yard of ½-inch lace insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 33490.—A combination of two materials is planned for in this blouse. For the blouse in medium size: 2¼ yards of 36-inch material; 5¼ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 33142.—The collar, yoke, and cuffs might be of tub satin or crêpe de Chine, and the blouse and sleeves be of Georgette crêpe. For the blouse in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure; 50 cents.

BLOUSE NO. 33333.—A tailored skirt suitable for materials such as tub silk, tub flannel, or handkerchief linen. For the waist in medium size: 2¼ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 33557.—A skirt suitable for satin, velvet, or duvetyn. For the skirt in medium size: 5¼ yards of 40-inch material. The skirt measures 3½ yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 33255.—A six-gored skirt for tweed, homespun, serge, or tub materials. For medium size: 3 yards of 42-inch material. The skirt measures 2¼ yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 33508.—A skirt suitable for cheviot, serge, gabardine, or duvetyn. For medium size: 2¾ yards of 54-inch material. The skirt measures 3 yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 33140.—A skirt suitable for serge, flannel, gabardine, or duvetyn. For medium size: 3 yards of 44-inch material. The skirt measures 2½ yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 33418.—A skirt suitable for wear with formal blouses. For the skirt in medium size: 4½ yards of 36-inch material. The skirt measures 3½ yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 32756.—A two-piece skirt cut with the fold of the goods at the center back. For medium size: 3⅛ yards of 36-inch material. The skirt measures 3 yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

BLOUSE NO. 33589.—Georgette crêpe or chiffon is suggested for the blouse with the collar and cuffs of tub satin; the trimming lines may be hemstitched or stitched with a fancy stitch in contrasting or matching color. For the blouse in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 109

WAIST NO. 33279; SKIRT NO. 33280.—The waist-line, neck-line, peplum, and tunic are all very smart. For the waist in medium size: 1¾ yards of 40-inch material; ¾ of a yard of 36-inch material for waist lining; ¾ of a yard of 54-inch tulle for shoulder trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 6 yards wide at the hem. For the skirt in medium size: 11¼ yards of 40-inch material; 1½ yards of 36-inch material for foundation skirt; 6½ yards of featherbone. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33543; SKIRT NO. 33544.—This dance frock is suitable for materials such as velvet or satin trimmed with metal lace with a touch of vivid color introduced by velvet for the narrow revers and sleeve-cap-facing. For the waist in medium size: 1⅞ yards of 40-inch material; 1½ yards of 6-inch lace; ⅞ of a yard of 36-inch material for lining; ¼ of a yard of 36-inch contrasting material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5 yards of 32-inch lace; 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33161; SKIRT NO. 33162.—The shirred overbodice is cut in one with the sash-ends and may be effectively made of velvet with the skirt of satin and tulle. For the waist in medium size: ⅞ of a yard of 40-inch material; 1⅛ yards of 6-inch lace; 2 yards of 1-inch trimming; ¾ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¾ yards wide at the hem. For the skirt in medium size: 4½ yards of 40-inch material for overskirt; 2¼ yards of 54-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 33353; SKIRT NO. 33354.—A frock for velvet or satin and lace ruffles. For the bodice in medium size: 1 yard of 40-inch material for front and back; 1⅛

(Continued on page 118)

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NEW YORK

PATTERN DESCRIPTIONS

(*Continued from page 116*)

yards of 40-inch material for sleeves, vest, and front inset; ⅞ of a yard of 36-inch material for lining; 1 yard of trimming for sleeve caps. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 3⅜ yards of 40-inch material; 2½ yards of 36-inch material for foundation skirt; 5¼ yards of 12½-inch lace for lower ruffles; 1¼ yards of 10½-inch lace for top ruffle. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33546; SKIRT NO. 33547.—This empire frock is especially adapted to white velvet or satin lightly embroidered in silk, with tucker and sleeves of silk tulle. For the waist in medium size: ¾ of a yard of 40-inch material; ½ of a yard of 72-inch material for yoke and sleeves; ⅞ of a yard of 36-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For medium size: 2⅜ yards of 40-inch material for foundation skirt; 4¾ yards of 40-inch material for skirt; 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 33541; SKIRT NO. 33542.—A dance frock of chiffon is cut with the waist and skirt separate and trimmed with metal lace and crystal banding. For the waist in medium size: 1 yard of 36-inch material; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; ¾ of a yard of 36-inch material for girdle; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 7 yards wide at the hem. For medium size: 8⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 33574; SKIRT NO. 33575.—The frock may be of royal blue silk tulle and the long-waisted bodice of purple and silver brocade. For the waist in medium size: ⅛ of a yard of 40-inch material; 1⅛ yards of 40-inch material for upper draped part of waist; 2⅜ yards of 40-inch tulle; ⅞ of a yard of 1½-inch banding for shoulder-straps; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 37 inches long and 5 yards wide at hem. For medium size: 7¼ yards of 40-inch material for overskirt; 2½ yards of 40-inch material for underskirt; 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

PATTERNS ON PAGE 110

FROCK NO. 33624.—A frock for metal brocade or velvet combined with silk tulle and trimmed with beaded bands. For the frock in medium size: 2⅝ yards of 72-inch material for lower part of skirt, sleeves, and modesty; 9⅛ yards of trimming for straps, belts, and lower edge of skirt; ⅞ of a yard of 27-inch lining. The frock is 36 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 33528; SKIRT NO. 33529.—The lower section of the bodice may be of metal brocade or satin and the dress proper of silk tulle, hemmed with satin or velvet. For the waist in medium size: 2¾ yards of 36-inch material; 1¼ yards of 40-inch contrasting material for ruffles and collar; 1 yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5 yards wide at the hem. For the skirt in medium size: 8 yards of 45-inch material; 2¼ yards of 40-inch contrasting material for trimming bands or 15 yards of ribbon. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 33626.—A frock suitable for metal brocade and metal lace combined with silk tulle or chiffon. For the frock in medium size: 3⅞ yards of 40-inch material; 2¾ yards of 36-inch material for girdle and over-drapery; ¾ of a yard of 40-inch material for bodice and plaited section; ½ yard of 27-inch material for shoulder pieces; ⅞ yard of 36-inch material for lining. The skirt is 35 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. 33622.—A frock suitable for brocaded taffeta with the edge of the corsage and skirt bound with picot-edged ribbon and narrow steel galloon. For the frock in medium size: 3½ yards of 40-inch material for overdress; 2⅛ yards of 40-inch material for underskirt; 1½ yards of 36-inch material for foundation skirt, yoke and lining; 1 yard of 40-inch material for sleeves. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 33619; SKIRT NO. 33620.—An evening frock suitable for materials such as velvet, silk tulle, or chiffon, or brocade combined with silk tulle. For the waist in medium size: 1¼ yards of 40-inch material; 2 yards of net for arm drapery; ½ of a yard of 40-inch material for lower part of waist; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 5⅜ yards wide at the hem. For the skirt in medium size: 6 yards of 40-inch material for skirt; 2⅜ yards of 40-inch material for foundation skirt; 1⅛ yards of 40-inch material for panels; 1⅛ yards of 40-inch material for lining panels. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33580; SKIRT NO. 33581.—The straight back and the front panels of the bodice may be trimmed with beads. For the waist in medium size: 2¼ yards of 40-inch material for the bodice; 1 yard of 36-inch lining material; ¼ of a yard of 36-inch material for shoulder-straps; ¾ of a yard of tulle for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 33277; SKIRT NO. 33278.—A dance frock for satin and chiffon, or velvet and lace. For the waist in medium size: ⅜ of a yard of 36-inch material; 1⅛ yards of 27-inch material for two-piece lining; 1¼ yards of 36-inch material for yoke and sleeves; ¼ of a yard of net for sleeve foundations; ⅝ of a yard of 3-inch lace for shoulder revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 6⅞ yards wide at the hem. For the skirt in medium size: 8⅛ yards of 36-inch material; 1¼ yards of 27-inch material for short foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 111

NIGHTGOWN NO. 33146.—Materials such as crêpe de Chine, pussy willow crêpe, tub satin, or batiste are all excellent for lingerie. For the nightgown in medium size: 3¾ yards of 40-inch material; 1⅛ yards of ribbon 1½ inches wide for shoulders; ¾ of a yard of ribbon 2 inches wide for front bow. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 33488.—Crêpe de Chine, tub satin, or albatross is suitable for this negligée, with fringe of silk or worsted. For the negligée in medium size: 5⅞ yards of 40-inch material; 8¼ yards of fringe. Sizes, 34 to 40 inches bust measure; $1.

NIGHTGOWN NO. 33145.—For the nightgown in medium size: 5 yards of 45-inch material; 1¼ yards of insertion; 1¾ yards of lace edging; 3½ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 33444.—The underdress may be of satin or crêpe and the over-bodice of chiffon or silk net. The edges may be bound with the material of the underdress. For the negligée in medium size: 7¾ yards of 42-inch material; 1½ yards of 40-inch material for bindings, belt, and train; 2¾ yards of 40-inch material for underlinings; 1 yard of 40-inch chiffon for sleeves; 1⅛ yards of 7-inch lace. Sizes, 34 to 40 inches bust measure. Price, $1.

BRASSIÈRE NO. 33167; PETTICOAT NO. 33168.—Italian silk, handkerchief linen, or tub satin is suitable for the brassière, and the yoke of the skirt may be of Italian silk, with the lower section of the petticoat of tub satin or crêpe. For the brassière in medium size: 1⅛ yards of 36-inch material; 5 yards of edging, 3¼ yards of beading. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The petticoat is 37 inches long and 3 yards wide at the hem. For the petticoat in medium size: 3¼ yards of 36-inch material; 3⅜ yards of plaiting for ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COMBINATION NO. 33148.—For medium size: 2¼ yards of 36-inch material; 1¼ yards of beading; 1⅝ yards of insertion; 4¼ yards of lace edging. Sizes, 34 to 40 inches bust measure; 50 cents.

NEGLIGÉE NO. 33628.—A tea-gown suitable for net or satin with the under-bodice of cream lace edged with fur or marabou. For the negligée in medium size: 4⅜ yards of 40-inch material; 2⅛ yards of 24-inch allover lace for underwaist; ⅞ of a yard of 1½-inch belting; 2⅝ yards of trimming for bottom of skirt; 3½ yards of trimming for the neck and armholes. Sizes, 34 to 40 inches bust measure; $1.

CHEMISE NO. 32800.—For the chemise in medium size: 2⅛ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading; 1½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 33272.—For the chemise in medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading; 4½ yards of

(*Continued on page 120*)

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DO YOU SPEAK UMBRELLA?

(*Continued from page 89*)

A Japanese umbrella does not sound very durable, but its average life is two years.

There is every conceivable way of carrying umbrellas—half open, three quarters open, wide open, and at all sorts of angles. The coquette knows that there is an umbrella language, and umbrella flirting is an accomplishment. One university student explains that an umbrella half open, carried slanting across the right shoulder is very poetical, but an umbrella wide open is thoroughly uncompromising and dull. Even the names attached to umbrellas are poetical. The rings around the umbrella which were so popular last season are "serpent eyes."

What would Japanese art be without the umbrella? In all the old prints umbrellas are seen, carried by actors, by proud and haughty lords, by fair ladies, by a lover over his sweetheart at the trysting place. Sometimes it is a figure blown by the wind, with the umbrella turned inside out; sometimes it is a humble procession of farmers crossing a village bridge in a driving rain, or a lordly daimio procession, with all the pomp of old Japan under umbrellas.

The old daimios, feudal lords of Japan, had special umbrella bearers like the train bearers of medieval European courts. The ribs of the daimio's umbrella were bent down at the edges in a way that has been very fashionable in America recently, and the handle was seven feet long. There was also a special "nurse" umbrella, which a small servant held over the child of a daimio. Only a child of gentle blood was allowed the privilege of this paper canopy. A Japanese story of the origin of the red umbrella tells how once upon a time a great daimio with his retainers, one hundred in all, and all umbrella-less, visited a rich merchant. During the visit, a storm inconsiderately arose; where upon the merchant repaired to his warehouse and produced one hundred red umbrellas on the spot. The haughty daimio refused to be outdone in producing wonders, so he scoured the province far and wide, and the next day the red umbrellas were returned,—each one carried by a one-eyed man.

The umbrella is as necessary to the Japanese actor as his fan. In the old classical plays when a great lord appears, he is always preceded by his umbrella bearer. The umbrella almost invariably plays its part in the graceful stage dances, and, in one instance, gives it its name of "The Umbrella's Ghost." The actors' umbrellas are usually flower umbrellas, depending on the season for their embellishment. If the play is connected with autumn, the pattern is chrysanthemums; if it is a dance of spring, it is a cherry blossom umbrella.

Great paper umbrellas are used for street shops, and one often sees a very gay pattern over the lobster wagons in the street, or, out at Asakusa, over the old women who sell beans to feed the doves that fly in and out of the open Temple of the Morning Grasses, dedicated to Kwannon, the goddess of the Thousand Hands of Mercy. Even the scarecrow of Japan is made of an umbrella—a ghost of an old torn umbrella, half open, a face painted on it and wooden arms standing out at stiff right angles with straw fingers and wooden clappers.

Now the ladies of Japan are beginning to use silk and linen sunshades, adapted from their western neighbors, although they still cling to their own paper umbrellas for the rain. Perhaps that is why Japan is so charming on a rainy day. The Japanese umbrella is practical and could be adapted for use in America. And if they are beginning to use our parasols, why shouldn't we use their umbrellas? Can't you imagine Fifth Avenue flashing with blue and yellow and green paper umbrellas in the rain?

A Japanese poet sings,

"*In the spring rain an umbrella passes by on which petals are softly falling, falling.*"

ELSIE F. WEIL.

PATTERN DESCRIPTIONS

(*Continued from page 118*)

narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 112

CHILD'S COAT NO. 33117.—A top-coat suitable for velvet or tweed. For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 6, 8, 10, 12 years; 50 cents.

CHILD'S SMOCK NO. 33073.—A play smock and bloomers suitable for tub flannel, kindergarten cloth, gingham, or linen. For the smock in medium size: 1¼ yards of 36-inch material; 2⅝ yards of 36-inch material for bloomers. Sizes, 2, 4, and 6 years; 50 cents.

CHILD'S ROMPERS NO. 33273.—Galatea, linen, or gingham is suitable for these play rompers, with embroidery in bright-colored linen thread. For the rompers in medium size: 1⅜ yards of 36-inch material; 1¾ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S ROMPERS NO. 33011.—For the rompers in medium size: 2⅛ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

CHILD'S SMOCK NO. 33075.—Kindergarten cloth, tub flannel, and handkerchief linen are materials suitable for this smock. For the smock in medium size: 2½ yards of 36-inch material. For the bloomers: 1 yard of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 33469.—A child's frock suitable for materials such as crêpe or serge with a detachable guimpe of batiste. For the frock in medium size: 1½ yards of 36-inch material for guimpe; 1⅞ yards of 36-inch material for frock. Sizes, 6 and 8 years. Price, 50 cents.

FROCK NO. 33464.—Serge, wool gabardine, or satin is a suitable material for this school dress, with the deep collar and vest of tub satin or organdy. For the frock in medium size: 5⅞ yards of 36-inch material; ½ yard of 36-inch material for vest; ½ yard of 36-inch material for trimming; ¾ yard of 36-inch material for lining; ⅝ of a yard of ½-inch ribbon. The skirt is 34 inches long and 3½ yards wide at the hem. Sizes, 14, 16, and 18 years, 34 and 36 inches bust measure. Price, $1.

CHILD'S FROCK NO. 33379.—A dress suitable for crêpe or handkerchief linen, with the collar and cuffs of organdy. For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

FROCK NO. 33251.—Serge, velveteen, or velours de laine could be combined with a cape, collar, and cuffs of satin; the belt may be of suède or of satin. For the frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. The skirt is 35 inches long and 3⅝ yards wide at the hem. Sizes, 16, 18 years, 34 and 36 inches bust measure. Price, $1.

WAIST NO. 33478; SKIRT NO. 33479.—For the evening frock, materials such as velvet and Georgette crêpe may be combined, the peplum and bodice of velvet and the skirt of crêpe edged with silk or worsted fringe. For the waist in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 40-inch material for sleeves; ½ yard of 18-inch allover lace for vest; ⅞ of a yard of 36-inch lining. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 35 inches long and 3⅝ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material; 3¾ yards of 2-inch fringe. The skirt is cut in sizes 16 and 18 years. Price, 50 cents.

CHILD'S FROCK NO. 33074.—A child's afternoon frock suitable for crêpe or batiste is hand-smocked. For the frock in medium size: 2¼ yards of 36-inch material; ⅜ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

The Vogue of Community Plate

Photographed by permission

DINING ROOM *of the* LADY RANDOLPH CHURCHILL

Lady Randolph Churchill, who was Miss Jerome, of New York, is the widow of Lord Randolph Churchill, (brother of the late Duke of Marlborough), and is the mother of Winston Churchill, one of the most prominent of the young statesmen of Great Britain, and formerly Home Secretary and First Lord of the Admiralty. Her dining room is furnished with the Patrician design in Community Plate.

A FEW DISTINGUISHED PATRONS *of* COMMUNITY PLATE

Mrs. O. H. P. Belmont, New York,	*Patrician design*	Mrs. Oliver Harriman, New York,	*Sheraton design*	Mrs. Honoré Palmer, Chicago,	*Sheraton design*
Lady Randolph Churchill, London,	*Patrician design*	Duchess of Rutland, London,	*Patrician design*	Princess Troubetzkoy, New York,	*Patrician design*
Baroness de Meyer, New York,	*Sheraton design*	Mrs. F. C. Havemeyer, New York,	*Patrician design*	Countess Cadogan, London,	*Patrician design*
Mrs. James B. Haggin, New York,	*Patrician design*	Mrs. Robert Jordan, Boston,	*Georgian design*	Mrs. Reginald C. Vanderbilt, New York,	*Patrician design*

A chest containing a complete outfit of Community Plate for the table can be bought at prices ranging from $50.00 *to* $300.00.

Or sold in individual sets; for instance, teaspoons $5.00 *the dozen. At your service for fifty years.*

ONEIDA COMMUNITY, LTD., Oneida, N. Y.; Canadian Plant, Niagara Falls, Ont. Also makers of Oneida Community Reliance Plate (Six teaspoons, $1.50), and Oneida Community Par Plate.

A cushion of corded silk, rose or old-blue, is fat enough to be a footstool, soft enough to ease the back, lovely enough to be indispensable; floss filled, 18 in. long; $13.50

ON HER DRESSING-TABLE

WHO has ever seen a Greek god or goddess with straight hair? Which goes to prove that the Greek idea of beauty, upon which art is based, required a soft frame as background for even the perfect features of a god. Tortures have been suffered by women in their efforts to twist their locks into natural waves and curls; Dante's Inferno seems a mere passing idyll in comparison.

Many methods have been tried both to make an artificial wave that will be permanent as long as the hair lasts, and also to make the hair grow in curly; but until a few years ago these efforts were unsuccessful, and the only thing to do with straight hair was to give it a temporary wave. But now many hairdressers are giving a "permanent" wave with great success—that is, a wave which will last from four to six months, until the hair has grown out. One of the best-known of these experts is a man who not only gives this permanent wave to the grown hair, but who also claims to make new hair, as on children, grow in naturally curly.

Just a dash of this alluring French perfume and one has a lasting breath of Paris and of flowers; $5

WHAT THE "PERMANENT WAVE" IS

The principle upon which this specialist bases his process is this: he believes that straight hair is of a really different texture from curly hair; that the cells of straight hair are long and flat, of curly hair round and fat; therefore he holds that to make straight hair genuinely curly it must be rounded and filled out.

The mechanical process by which this is done is very simple. All the hair or any part of it can be wound on curlers and curled at once, and the process takes no longer than for a marcel wave,—except that the hair is washed both before and after the wave. The heat required is applied only for ten or twelve minutes, and is less than that for marcel waving; and even this small amount of heat reaches the hair only in the form of steam and through a paper tube. No chemical or lotion whatever is applied to the hair, and this specialist finds that the hair is not injured in any way by his treatment. The whole process is much like treating worn velvet by applying a damp cloth between the velvet and the heat; just as the steam makes a vacuum which raises the flat fabric and restores it, so the steam alters the hair shaft so that humidity can enter and make the hair curl naturally. And above all, one experiences no more discomfort during the process than for an ordinary wave.

The curl as given by this process is particularly soft and natural, for every person's hair is examined carefully and given just the treatment necessary to give this hair its natural curl. Dampness and water affect it as they do the natural wave, making it curl the more.

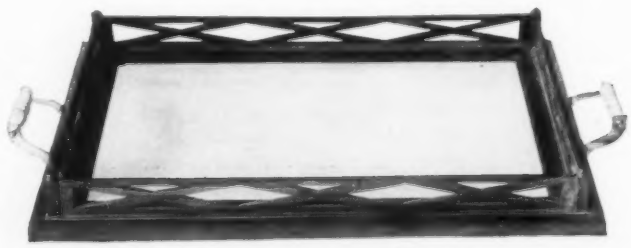
It is best to have a consultation on the subject with this hair specialist, and then if his explanation appeals to one as logical, to give the process a fair trial. The difficulty with so many is that they only half accept the advice and then wonder because they do not get the full benefit of the treatment. Moreover, his counsel on the general care of one's health is well worth following, for is anything more a barometer of one's condition than the hair? Lack of exercise, faulty diet, worry, faulty shampooing or cutting, will affect even naturally curly hair.

The cost of obtaining this wave all over the head averages about $40. Each curler costs $2, and it takes about eleven to curl the front of the head, a consultation on this treatment costs nothing.

HERE AND THERE ON THE COMPLEXION

As the summer tan begins to wear off in the autumn, there are often a few freckles which are still prominent when the rest of the skin has whitened. A new

(*Continued on page 124*)



On this crystal tray framed in gray-green wood the toilet articles are laid while in use, and never mislaid; $10

Generations may come; generations may go, but Reed & Barton silverware has an artistic appeal that endures. The chest that thrilled the bride of years ago is now the proud possession of her children's children.

Many a gift of silver; of gold jewelry; of precious stones in Reed & Barton stores today will be the cherished token of some happy heart tomorrow.

Cost is not excessive; indeed our prices are very moderate compared with the permanent value of our offerings.

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THE Models are the personal selection of Mr. J. Lichtenstein and are the most exquisite creations of the leading Milliners and Dressmakers of Paris, selected with great discretion and with a view of catering to the requirements of our clientele.

584-586 FIFTH AVENUE

Between 47th and 48th Streets

New York

No Branch Store and no connection with any other store of a similar name

FOR THE HOSTESS

(*Continued from page 76*)

to the other savory bits. The little artichoke buds which come in glasses are delicious by themselves, and essentially French are the snails in Sauce Ravigote. There are snails in jelly, too, very delicious; they are served in their own shells. Filets of herring in peanut oil are French and very new, and Tripe à la Mode de Caen comes in tins and glasses as a savory titbit for a little supper. Pickled eels in jelly are commonly enough served in London; therefore, why not here? This is a German dish, but it has been adopted by the English and the French, and now very enthusiastically by the American cousin. Norwegian and Swedish smoked salmon, or Lax, is the contribution of Scandinavia to the array of beginnings; and herrings a la Mère Michel are also very new.

With the after-dinner coffee may be passed this pine needle basket, sweet with candied "Cumouats," a new southern confection; 60 cents

SANDWICHES WITH A DIFFERENCE

When it comes to purées for sandwiches or for molding in aspic for dinners or for theatre and ball suppers, one has only to turn to the French, who have evolved wonderful purées of foies gras, pheasant, partridge, thrush, quail, woodcock, and lark. Parfait de foies gras is a delicious truffled foie gras, and the purées of game must be eaten to be properly appreciated. For distinctive sandwiches, the hostess can not do better than to use some of the new sandwich pastes which come already prepared in glasses and tins. Carlo Crab is a dressed crab paste which makes good canapés, and Lobster Bisque is the name of a new lobster paste. There are also purées of anchovies and sardines which, made into sandwiches with Boston brown bread, leave little to be desired.

For suppers, where a cold bird is wanted with the champagne, nothing is more delicious than *mauviettes;* or field larks, stuffed with foies gras. These come, two in each tin, or in larger tins holding six or twelve birds. Guinea hen in aspic jelly, pheasants in jelly, whole quails with truffled foies gras stuffing, and roasted young chickens in aspic will solve the problem of the unexpected bite after the play, if they are kept in the emergency closet which every careful hostess should have.

In the foreign quarter of the town the hostess may discover unusual delicacies. Wherever there are Greeks, there is sure to be an exquisite pastry cut in diamond-shape pieces, composed of layers upon layers of puff paste with a filling of preserved figs and some unique oriental flavoring. This is exceedingly rich and sweet, but it is delicious when it is served with a plain ice cream or mousse.

One hostess serves an Italian savory made from an Italian cheese which she discovered hanging, gourd-shaped, from strings in a corner of an Italian grocery shop south of Washington Square. The cheeses are threaded upon silver skewers and baked with bits of bread between, and an anchovy sauce with some of the tiniest of anchovies is poured over these brochettes. Another hostess has, as her favorite pièce de résistance, the tiny *cœurs crèmes* or Gervais cheeses, which are served on grape vine leaves in heart-shaped French baskets of wicker. These are served with salad. A favorite salad is tomato jelly run in heart-shaped molds, turned out on romaine leaves, and masked with green mayonnaise. The cheese is served with a French roll and the salad.

For the sprinkling of grated Parmesan cheese this shaker of glass with a perforated silver top is excellent; $2.50

Whole grilled mushrooms in butter are now to be had in jars. Hearts of palm tree in glasses have already been lauded. Small French corn on the cob is sweet and tender in glasses, and artichokes of all sizes come ready for serving at all seasons.

ON HER DRESSING-TABLE

(*Continued from page 122*)

cream has been made to remove these. This is applied at night after the face has been washed in warm, not hot, water, and rinsed off in the morning in warm water with a good soap, when a little cream is applied before the face is powdered. In about two weeks the freckles will begin to fade. No other cream need be employed while using this, as this cream has nourishing as well as bleaching properties. It has also been successfully used in removing moth patches; it is $1 a jar, and it usually takes two jars to complete the cure.

Dull uncared-for nails need no longer be endured even when one is traveling. A particularly good instantaneous polish has come out that is lasting and waterproof, and delicately scented; nor does it whiten the cuticle, as does the ordinary white powder. In powder in a dainty celluloid box easily carried in the purse, it is 25 cents; in cake form it is 50 cents.

Educators have discovered that the child can not do effective brain work if the feet are hanging; and the clever woman has learned that she can not look beautiful if the feet are not rested; therefore, like her French sister, she now has innumerable little footstools in the boudoir and in any room she frequents. One that has just been brought over from the other side is a long soft cushion of leopard skin. This warm and effective foot rest will look equally well in boudoir or library; it costs $13.50.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.

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The Heraldic Pattern.

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Well worthy of admiration is the Heraldic Pattern—a revival of the antique hand-hammered effect with a decorative crest to relieve severity. This distinctive pattern may also be had in tea and coffee sets, etc., which permits the collection of an entire silver service of the same design.

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The creations of Stein & Blaine have won an enviable reputation for individuality in style and exclusiveness in design. They possess an unusual smartness and a delightful newness that make for true distinctiveness.

A cordial invitation is extended to the woman who is interested in exceptionally smart dress.

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ONE PIECE FROCKS AND
COATS FOR ALL OCCASIONS

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York

Photographs by Ambrister

My servant cooks my meals out of doors in primitive utensils on a rudely constructed table, surrounded by a daily increasing horde of voracious "cousins"

The HIRED—*but* TIRED—HELP *of the* BAHAMAS

ONE usually pictures life in the tropics as one long loll in a low comfortable chair on a verandah, waited upon by willing and competent slaves. Before I left New York I had heard, too, that wages were low in the Bahamas, that white people commanded, and the colored people obeyed silently and swiftly. Housekeeping would be a pleasure.

On my arrival at Nassau, I was escorted to my cottage by the owner, who apologized elaborately for the absence of his wife, explaining with the strangely familiar excuse that she had had to "fire" her servants and was therefore confined to woman's sphere, the home. He informed me, however, that he had several days previously engaged an experienced woman for me. Unfortunately, she had not arrived when I reached my cottage, so I found myself in a strange house, in a stranger land, one and a half miles from my kind—and servantless. No employment bureau existed; the only method of procuring this commodity seemed to be by letting the world at large into the secret of one's domestic tribulations.

Jolly Bean came to my rescue. Jolly Bean, by the way, is my landlord's gardener. He brought me Blooming, who claimed supernatural ability to do everything. I asked him if she was honest.

"Honest as me, and I've been seven years with one master and I'll be seven more if I lives," he said.

"How do you know she is honest, Bean?" I questioned, whereupon he laughed outright.

"Honest as me," he repeated. "She don't even touch one thing of mine without asking me."

"Then she's your wife," I assumed. At that, he laughed a great deal.

"Not my wife exactly," he said, at length, spluttering as he spoke. He was leaning up against the entrance to the door—(no colored person ever stands up if he can lean against something.)

"What does that mean?" I asked, puzzled.

"She's not my wife exactly, but she's honest as me. She'll do for you nicely, ma'am."

"Do you mean you are not married?"

"Oh yes. That's it; you're right ma'am; it's easy for you to understand, ma'am, you see my wife she ran off to Miami, long, long while ago."

"Where are your children then?" It was not exactly curiosity alone that made me want to unravel this mystery.

"She took them off with her," he said and roared with laughter; it seemed to be the best part of the whole joke.

"Blooming will come in the morning," he said. Feeling that Blooming's past should be investigated further I decided to talk to Bean's master before engaging her.

He told how he had often suggested a divorce to Bean, adding, "He comes to me from time to time and says he is going to marry Blooming, and when I tell him he will be imprisoned for bigamy if he does so without getting a divorce first, he only says, 'I will marry her'—and then I say, 'You'll go to jail if you do,' and he laughs."

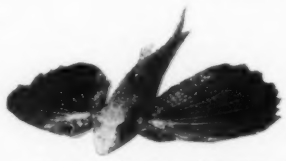
I couldn't help sympathizing with the man who found it hard to understand why it was wrong to live with a woman and not marry her, and yet unlawful if you married her, considering that the law couldn't bring back the original wife even if she was wanted, and divorce was costly if she wasn't.

Eventually, I engaged Blooming. She couldn't cook anything well. She had no idea of method, and speed does not exist on these islands. Blooming was not exactly a social success though she was willing to please. Her mistakes were ridiculous. One day as some acquaintances were leaving the house, Blooming with their visiting cards in her hand ran pell-mell after them crying, "Missus—Missus. You've left your tickets in the pan." One day the meat man forgot to come, and there was no meat to eat with our rice. Blooming didn't seem to mind. The garden was full of fruit—grape-fruit, oranges, cocoanuts, pomegranates. The larder was well stocked with eggs, rice, vegetables, bread, and grain. The next morning Blooming did not appear.

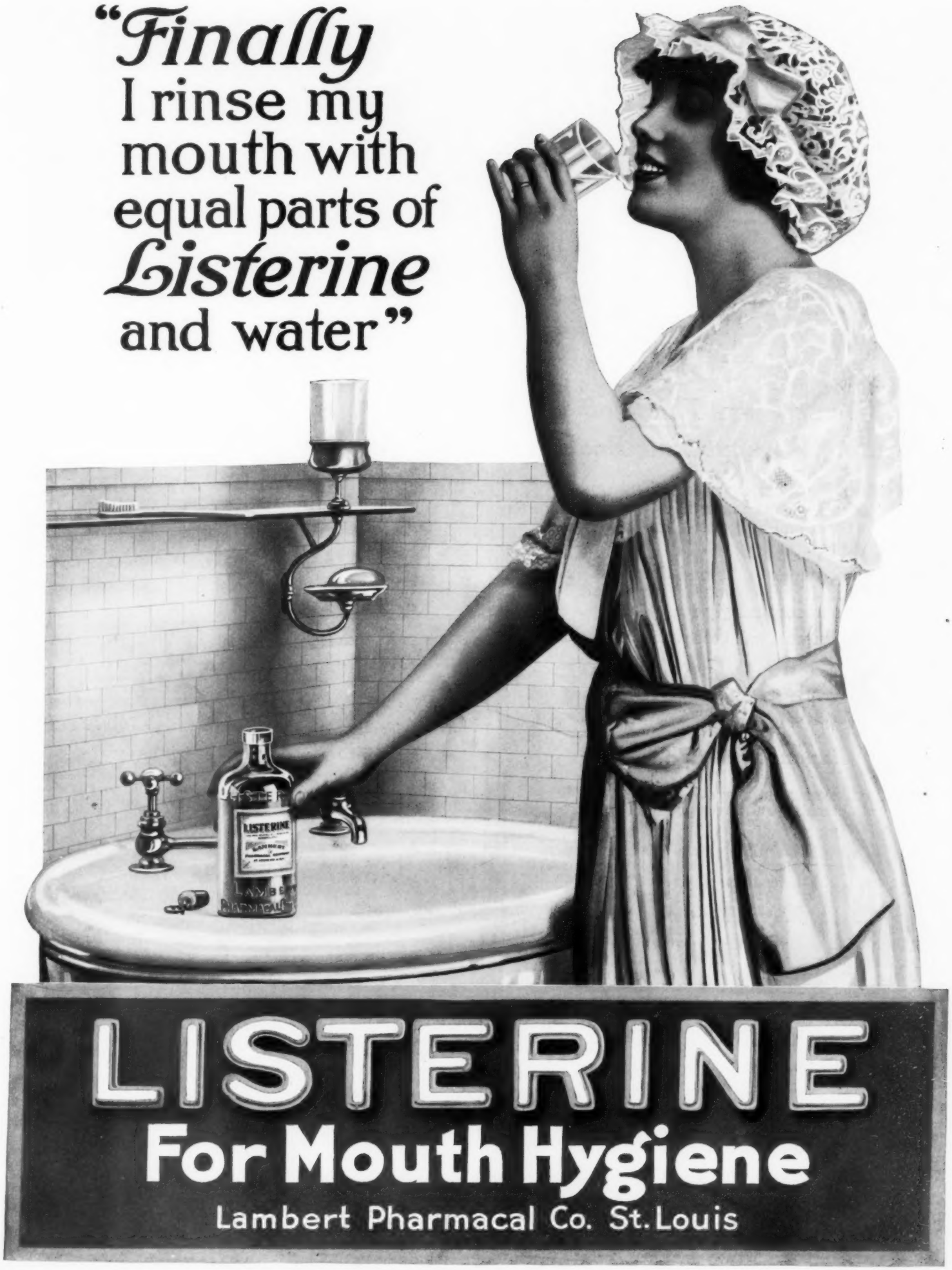
A day or so later Bean sauntered up and took my anger as a soft cushion takes a blow. He supposed that she had been offered more money at the hotel.

"But that is not the way to behave," I expostulated. "No, ma'am," he responded meekly, and then, somehow I heard a rumor about "not enough to eat."

This infuriated me and I sent for Bean and told him that Blooming knew perfectly that it was the fault of the butcher; and besides I had (*Continued on page 128*)



We eat (if and when our temperamental cook so wills) flying fish that are the color of jewels and of the strangest shapes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I rinse my
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equal parts of
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"My dear, it makes every vexatious problem of homebuilding as plain as day—from the selection of a building site to the choice of a roof material.

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a plaster base for interior ceilings and walls that prevents cracking and gives you walls of perfect smoothness.

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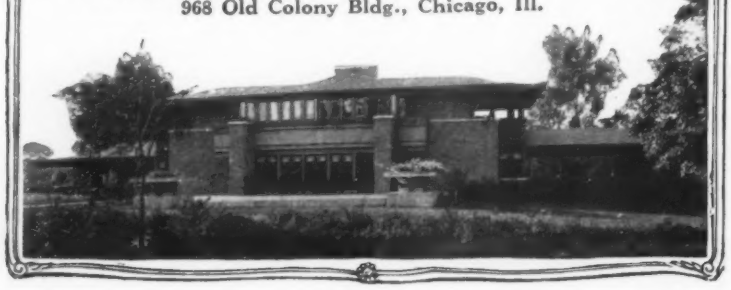

The lack of kitchen chairs does not ruffle the placid Bahama servant whose native mind rises far above the sordid mechanics of life; anyway, tables were made before chairs and admiring photographers are none too frequent

The HIRED—*but* TIRED—HELP *of the* BAHAMAS

(*Continued from page 126*)

given her what I had myself. Then with another of his flashes of inspiration, he added, "Got another girl'll suit you—I'll bring her up one day,"—and off he shambled. In a few days Bean suddenly appeared in his noiseless way and produced the girl like a conjurer. Tryphena, like Bean, was covered in smiles. I scented a mystery—but did not think I would try to probe it.

I sent her into the kitchen and asked Bean a few questions about her. Yes, she had been a cook. Yes, she could wash. Yes, she was honest.

"What do you actually know about her?" I asked at last. He laughed.

"Know all about her, ma'am," he said. "You look at the ring on her finger."

"What has that to do with it?" I exclaimed.

"It's a courting-ring, ma'am. Her and me is courting."

"But Bean! How can you—with Blooming—?"

He only laughed and said he had been joking.

"I believe you are a bad man, Bean," I said sadly, and he laughed greatly at that.

The next day her grandfather, a remarkable old buccaneer with a gold earring in one ear appeared. He was very respectful and of the old school. He had come, he said, to see Tryphena's mistress and to administer grandfatherly admonitions. Then followed her story. Her mother gave her to his wife. His son should have been made to marry the girl's mother but—. Afterwards she married another man and his son married another woman—and they both had many children.

"Her mother give her to us, and we always tried to bring her up properly," he said. He had sent her to her mother but she wouldn't stay; but she would stay with me.

For the first days all went well. Blooming sent me a bunch of flowers by way of a peace offering and Bean came up every evening on one pretext or another—for obviously Tryphena was now the object of his affections. I spoke to Bean's master, who informed me that Bean and Blooming had moved. Things went fairly well. She sang at her work and did what I told her if I stood and watched her do it and in a few things she could be a little bit trained.

But as always happens with these shiftless shifting servants, Tryphena soon lost interest in her work. "Yes, ma'am," and "No, ma'am," and a general slackness came over her. I had to be after her at every turn—and if I went out, when I came back I would find she had done absolutely nothing all day. However, she had asked me to advance her money to buy herself clothes and I thought she might be going to improve her ways. I gave her aprons and urged her to keep herself clean. She seemed to think that was only necessary if I had guests coming.

Eventually, I found another girl, Gallillee, by name, doing Tryphena's work while Tryphena, sitting on the ground smoking a clay pipe, acted as overseer. She introduced this girl as her cousin. She had already introduced many small boys, youths, and girls who hung about the back door as "cousins" and on several occasions I had been obliged to disperse quite a family collection.

General slackness prevailed after this. Only when I sent for the inseparable pair of cousins and stood over them did they work. They shared their clothes and both became disreputable to look at.

One Monday I found that the regulation laundry work had not been attempted. I had been told that Monday was a holiday. I became severe and informed her—and cousin—that it must be done on Tuesday. Tuesday was too showery; Wednesday was "no good for starching"; Thursday there was another excuse, and on Friday, Tryphena "didn't feel good." I was beginning to think I would be better off without any servants after all. The two seemed to have demoralized each other, yet if I sent one away, the other might glide off, and although they both seemed perfectly honest, I wondered just what would glide off with them when they went.

I later discovered a little boy cleaning my pots and pans while Gallillee was promoted to the office of overseer. Tryphena, for the time, had taken French leave.

It is Saturday night; Tryphena and Gallillee and the small boy cousin have washed and ironed all their own clothes and are smiling and happy. They have also starched and ironed mine. To-day I am surfeited with service—but to-morrow? I am not a pessimist but I know that to-morrow or the day after to-morrow, or the day after that, I shall again be servantless, here in the Bahamas where life is cheap and potential servants abound as the sands on the sea shore.

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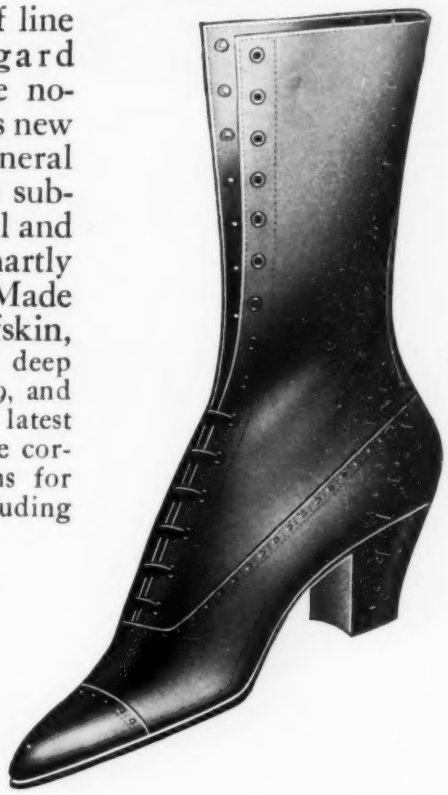
ELEGANCE of line with due regard for comfort is the notable feature of this new fall boot for general wear. The heel is substantial yet graceful and the forepart is smartly slim and shapely. Made of dull black calfskin, $5.50 and $9; or of deep brown calfskin, $7, $9, and $10. Send for our latest catalogue showing the correct footwear fashions for fall and winter, including the new slippers.



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Bags in which style as well as utility are the two dominant features.

All Colonial hand bags bear the Colonial trade mark—"the bag mark of quality"—which is your protection against inferior grades.

You can obtain them at all the better shops. If your dealer cannot supply you, remit to us, and we will see that you are supplied through a reliable dealer in your city.

The Betsy Ross—*Canada Calf bag, club bottom—all leather covered frame, hand engraved knobs—assorted silk linings. Fitted with change purse, mirror and inside pocket. Can be had in Tan, Brown, Gray, Green, Navy, Purple, Coral, Copenhagen, Nile Green and Lavender* - $9.00
In polished Black Pin Seal - - $7.00
In Genuine Morocco - - - $6.50

The Standish—*Black strap bag of Vachette leather. An ideal muff bag fitted with a metal frame, mirror and purse. Assorted silk linings. Also in Buffed Alligator, Tan, Brown, Gray, Green, Navy and Purple, or in Pearl, Goat, Brown, Black, Green, Navy, Purple and Copenhagen* $6.50

The Priscilla—*Pearl Seal skirt bag with a very fine mounted frame, lined with beautiful silks. Fitted with chained change purse, fine beveled edge mirror and dainty powder purse* - - - $20.00

The Molly Pitcher—*One piece Black Silk Velvet bag. Frame of a quaint old fashioned Dutch silver design. Lined with assorted silk linings, fitted with mirror and change purse. Also in silk Moire.* $6.50
Price - - - - - - - - - - $7.50
Also in Chiffon Velvet - - - - - -

The Prescott—*Combination Black Silk and Pin Seal Bag—frame of quaint Dutch silver design. Assorted silk linings, fitted with change purse and mirror. Also in all silk Moire, and in Moire and velvet combination* - - - $6.50

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WHAT THEY READ

GEORGE MOORE'S latest phase appears in that remarkable work, "The Brook Kerith." He dedicates this book to "Mary Hunter," who, he says, gave him at Christmas, 1898, a copy of the Bible which has been "my constant companion and chief literary interest for the last eighteen years." The gift of nearly twenty years ago has not made the recipient an orthodox Christian, as "The Brook Kerith" proves, but it manifestly has, by the same testimony, profoundly moved one of the most brilliant minds of this century and the last. George Moore is now sixty-three years old, and for about forty years he has been a critical and creative writer, for more than thirty years an author of recognized eminence. In that period he has passed through many phases, some of which have been recurrent. Those who read attentively his brilliant early work, "The Confessions of A Young Man," must have discovered in a remarkable passage of that book, describing the rush of the London slavey at the signal of a lodger, the germ of Mr. Moore's ablest novel, "Esther Waters," published twenty-two years ago. In that description of the rush of the slavey, George Moore departed a little from his attitude of detachment and displayed a touch of human sympathy. In "Esther Waters," he managed, under the influence of such sympathy, to create a simple and beautiful character taken from life below stairs and to produce a novel of powerful realism and distinguished artistic perfection. He did not pursue that distinguished "success," but gave the world other brilliant though inferior novels, and his comparatively recent volumes of reminiscence, rich in portraiture and criticism, but vitiated by a cold hard hedonism. Now at length we have "The Brook Kerith" written in even more than his accustomed clear, restrained, and beautifully modulated prose, free from any touch of hedonism and chastened by his long study of the Hebrew and Christian Scriptures. One may well ask what is to be this interesting and significant man's next phase.

THE BROOK KERITH; A SYRIAN STORY, by GEORGE MOORE, will create no such sensation, no such protest, as greeted Renan's "Life of Jesus" fifty-three years ago, though the Irish novelist treats the same subject in a far more radical fashion. Under the form of fiction, Mr. Moore attempts to set forth his notion of what Jesus of Nazareth really was, and how the story of his life, death, resurrection, and divine nature, as accepted by orthodox Christians originated and gained credence in the first century of our era. In preparation for this work, Mr. Moore has been a student of the Bible for nearly twenty years, and has apparently also studied the geography, history, and social life of the Holy Land, together with that large body of legends centering about the life of Jesus, known pretty familiarly to European Catholics, but almost unknown to American Protestants. Thus armed, Mr. Moore tells his story with an air of extreme realism, promoted and maintained by the familiar use of Scriptural names and incidents, and a highly detailed presentation of local custom, topography, and climatology. The effect of all this is to give the reader the sense of reading a true and detailed account of the matter in hand and to present a startlingly real and modern impression of life and custom in the Holy Land nineteen hundred years ago.

Many chapters of Mr. Moore's book are concerned with Joseph of Arimathea, because he it is upon whom the author places the task of unintentionally setting afloat the legend of the resurrection. Jesus is represented as having joined at the age of fifteen the Essenes, a Jewish sect of cenobites, and as having lived for fifteen years the life of a shepherd, until the preaching of John turned him to evangelism and convinced him that he himself was the Messiah. The death on the cross, according to Mr. Moore's narrative, was merely a swoon, from which Jesus in a measure roused as he lay in the unsealed sepulchre of Joseph of Arimathea. Joseph secretly carried him to a place of safety and nursed him back to health. After which recovery he returned to his friends the Essenes and resumed his life as a shepherd, without suspecting that he was supposed to have risen from the dead and that he had founded a new religion. Paul, whom accident brought to the Essenes in their monastery on the edge of the Brook Kerith, tells at length the Scriptural story of his own conversion and his travels as an evangelist and preaches to the astonished cenobites Christ and him crucified. To his amazement and horror, Paul learns that a Jesus of Nazareth, the shepherd of the sect, believes that he was crucified by Pilate's order twenty years before, and that this humble shepherd is now deeply repentant because he once made himself one with God and preached strange doctrines to Jew and Gentile. Paul believes Jesus insane, rejects his story, and is relieved to find that he has abandoned an intention to go to Jerusalem and proclaim that he never really rose from the dead.

Mr. Moore's book, nearly five hundred closely printed pages, is tedious at many points by reason of its minute detail, but his story is told in simple and limpidly beautiful prose without archaism and only here an there with the employment of scriptural phrase. The book is neither scornful nor ribald, nor is it, on the other hand, reverent. It is, indeed, done as it might have been done by an intelligent and unprejudiced Roman contemporary of Jesus, with detachment, and with a scrupulous regard for historic truth as far as it seemed ascertainable. "The Brook Kerith" will deeply offend loyal Christians, but it will convert nobody from Trinitarian belief, for it is not

(*Continued on page 132*)

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WHAT THEY READ

(*Continued from page 130*)

polemical. (New York: The Macmillan Company, $1.50 net.)

THE DAUGHTER OF THE STORAGE AND OTHER THINGS IN PROSE AND VERSE by WILLIAM DEAN HOWELLS, must be somewhere near the beloved veteran's sixtieth volume. As ever, his prose moves with a delicious and seemingly unstudied precision, as it were an effortless perfection by means of which he makes us hear and see and feel whatsoever he will. As to the verse, no admirer of Mr. Howells, however loyal, can accept it as worthy of his fame and genius. Through both verse and prose, however, there runs the delightfully urbane spirit of the man, and especially in the prose one finds his gentle, subtle, deliciously provocative humor. With age Mr. Howells has not lost his power of detailed observation, and his cleverly selective taste in setting down just so much of what he observes as shall best convey his vision. Take this description of a tailor's "shirt-sleeved journeyman, with his unbuttoned waistcoat-front all pins and threaded needles." That is of one brotherhood with Shakespeare's miniature of the tailor in King John. The tale that gives title to the volume is characteristic of the author, so fond of depicting nice women who are a bit annoying. One or two stories sound as if they had been omitted from Mr. Howells's volume of supernatural stories. "The Amigo" is a neat and gently humorous bit of portraiture. The volume finishes with "A Farce-tragedy" and "A Morality." Mr. Howells's quiet voice will hardly be heeded by those who take joy in the vulgar and hectic fiction now pouring from our American presses, but his admirers, who have grown old along with him and, let us hope, also steadily mellowed and sweetened along with him, will rejoice in this latest volume of one "who uttered nothing base." (New York: Harper & Brothers, $1.35 net.)

THE WOMAN GIVES, A STORY OF REGENERATION, by OWEN JOHNSON, reveals a departure from the author's later manner, a departure hinted when his last story took somewhat from the mouth of his readers the unwholesome taste left behind by "The Salamander." Mr. Johnson still sticks to his recently chosen field of electric-lit New York, to his highly varnished interiors, his highly spiced conversation, his highly sensational incidents, but although one must still read him with smoked glass, the glitter is not so intolerably high as it once was, and there is a note of gravity and humanity in this latest story not heard in his fiction since he deserted Lawrenceville for Longacre Square. There are many characters in this tale, and many tangled threads of narrative and incident. Half a dozen of the portraits are struck out with vigor and effect, and Mr. Johnson has recovered a bit of his humor, though somehow nothing very subtle or wholesome in humor can coexist with melodrama such as he now finds profitable. We have here a good darky, a good Englishman, and a few other such aids to entertainment, and the Irishman is well conceived, as is the generous woman who "gives" for his sake. Garford's conviction of his wife and her lover is a difficult scene done effectively and with restraint. If Mr. Johnson could rest a while, forget that a uncritical public will pay for melodramatic fiction, and then take two or three years to doing his very best, he might give intelligent readers something worth while. (Boston: Little, Brown and Company, $1.40 net.)

WITTE ARRIVES, by ELIAS TOBENKIN, republished from a Sunday newspaper, pictures with simplicity and realism, the adventures of a Russian Jewish immigrant family, and especially the career of the father's favorite son. Mr. Tobenkin has contrived by means of a narrative style simple at times almost to baldness to convey the idea that he is telling the literal truth, and it is difficult not to believe that much of his story is drawn from his own or some acquaintance's actual experience. In this story appears for the most part the idealism of the Jews, an idealism that we native Americans of Christian tradition seldom suspect, although it survives, and even flourishes in the noisome crowded streets to which the immigrant Hebrews are driven by their necessities, and shines, for those who have eyes to see, in luminous contrast with the heartless commercialism of a few Hebrews and the criminal wickedness of others. It is this silent unsuspected idealism that often makes of the immigrant from Russian ghettos a far finer type of American citizen than some whose ancestors have possessed the land from early colonial days. Perhaps Mr. Tobenkin did not set out to impress this view of his race upon readers of his book, but for most who read sympathetically such will be its most conspicuous message. Along with this impression goes the tale of the hero's struggle in the newspaper life of several cities, where for the most part he finds commercial selfishness rampant, but where he discovers also in his fellow workers much that is generous and courageous. "Witte Arrives" is a book to read with sustained interest, a book to sit up with into the small hours. (New York: Frederick A. Stokes Company, $1.25 net.)

THE GRASP OF THE SULTAN, published anonymously, an exceedingly romantic and improbable novel in which the scene lies mainly within the grounds of the Turkish sultan's palace, is told with a dramatic and convincing realism that carries the reader along in almost uncritical acceptance. Indeed, the interest of the tale lies not merely in plot and incident, but as well in character. The Turkish admiral of English birth and breeding, the young Englishman who becomes tutor to the imperial princes, the chief eunuch, the Sultan himself, and his proud and courageous favorite wife are all done with realism, though it must be said that the rehabilitation of the tutor after being "down and out" seems a trifle sudden. As to the little prince, the youngest son of the Sultan, he is made amazingly interesting and picturesque, while the scenes within the palace and its grounds are done with an audacious assumption of intimate knowledge that gives the book a peculiar distinction. As a frank romance thoroughly well-told and without cheaply sensational tricks, "The Grasp of the Sultan" may well appeal to all those who find surcease from toil in current fiction. The book is republished from a periodical in which it ran serially. W. T. Benda's illustrations are excellent in drawing, composition, and sentiment. (Boston: Houghton Mifflin Company, $1.25 net.)

THE THIRTEENTH COMMANDMENT, by RUPERT HUGHES, takes more than five hundred and fifty pages to get the heroine, (who falls in love when she first hears her future husband's voice), to the point of promising for the second time, to become his wife. She jilts him in an early chapter because she realizes that they are too poor to marry, and tries many means of earning a living while the gentleman, left in the cold limbo of her neglect, busies himself in achieving material success. The young woman's several occupations give Mr. Hughes his accustomed opportunity to

(*Continued on page 134*)

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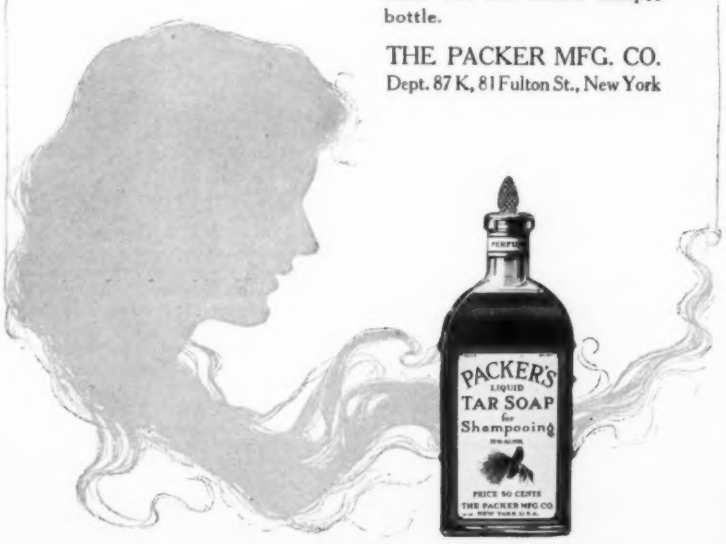

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WHAT THEY READ

(*Continued from page 132*)

display a more or less familiar acquaintance with the stage, the business of the bookseller "de luxe," the tricks of the fashionable modiste, and a few other such resources of the girl in search of a living. Of course there are meals at fashionable restaurants in New York, as there are also a fight, a scene of somewhat undraped fashion, and an automobile accident. Mr. Hughes throws in epigram and epigrammatic philosophy, mostly ill-disguised commonplaces, and gives us a good deal of piquant dialogue, but he rarely says a really wise, witty, or subtly clever thing, while his whole performance leaves upon the mind a curious impression of unreality, the more so by reason of its elaborate pose of realism. (New York: Harper & Brothers, $1.40 net.)

THOUGHT AND EXPRESSION

THINKING AS A SCIENCE, by HENRY HAZLITT, supplies what every-day folk have long needed, a popular discussion of reasoning processes and a simple indication of good methods for accustoming oneself to the use of such processes. Swift said long ago, and the present Lord Morley quoted him with quasi approval more than a century later, that men are about as fit for flying as for thinking. To-day many men are fit for flying, and the human race, now as always within historic times, exercises the faculty of reasoning, though often without knowing how the thing is done, and without conscious system. Mr. Hazlitt would teach the use of conscious system in our thinking, and he has made a little book that no one can read attentively without profit. It would have been well had Mr. Hazlitt illustrated the use of the simple syllogism in the detection of error. He might also with good effect revise in a deserved future edition some of his expressions in order to prove himself as exact in writing as in reasoning. (New York: E. P. Dutton & Company, $1 net.)

A-B-C OF CORRECT SPEECH, AND THE ART OF CONVERSATION, by FLORENCE HOWE HALL, puts into something over a hundred small pages much sound advice as to speech and conversation, and had the author not set out with the notion that her advice should be decorated with humor and distinguished for an old-fashioned elegance of phrasing, she might have found space for a much fuller presentation of her subjects. Her authorities, however, are wisely chosen, and if she errs on the side of precision, she, at least, admits that slang may be picturesque, and that precision may be overdone. The author's counsels as to the tedium of formality in speech would be more effective were they not too often put in this fashion: "One is sometimes tempted to be a little impatient with these people, whose language is usually characterized by a tiresome formality." Something less than half the book is given to discussing the art of conversation. The author might profitably have reduced the text of several chapters by at least one-third, and found space for an appendix supplementing the more formal advice with lists of words and phrases to be used or to be avoided. (New York: Harper and Brothers, 50 cents net.)

ON THE ART OF WRITING ENGLISH, by SIR ARTHUR QUILLER-COUCH, M. A., brings together the author's lectures in 1913 at Jesus College, Cambridge University, as King Edward VII Professor of English Literature. The great value of these lectures lies in their insistence that literature and writing shall be treated not as sciences, but as arts. By such insistence Sir Arthur, if he could really carry conviction to hearers and readers, would almost revolutionize the teaching of "English composition," if he will pardon the technical term, and the study of English literature. In America, as in England, instruction in the art of writing has become a mere battery of don'ts and an assemblage of stupid rules and classifications that make spontaneous expression almost impossible to the student. Sir Arthur teaches that the way to write is to write, and that the rules of the art, in so far as it is a matter of rules, are to be acquired by the diligent and joyful reading of masterpieces. This volume is an amazingly sane and stimulating little book, full of enthusiasm for the loveliness of English prose and verse, insistent upon self-expression in style, since "the style is the man," and heartily contemptuous of personal affectations, and of "jargon."

The chapter discussing this last is alone worth the price of the volume. Sir Arthur points out a matter too often neglected by those who deal with English prose style, the lovely music of our English vowels. It is highly satisfactory, also, to find him urging that at least as much labor and pains be bestowed by students upon the writing of English prose as on the writing of Latin prose. So fresh and sane a book upon this subject has not appeared in years. (New York: G. W. Putnam's Sons, $1.50 net.)

AS TO OUR OWN COUNTRY

A HANDBOOK OF NEW ENGLAND, appears somewhat late in the year, but will be none the less welcome, since it supplies a genuine need. This volume is the first issue of what is intended to be an annual publication, and already the publisher, apparently also the editor, announces that the volume for 1917 is under preparation. About forty-five out of nearly eight hundred and fifty pages are given to the editorial preface and to brief articles on New England, historical and geological, and climatic, the New Englander, the flora, the village, and the characteristic New England architecture. The author of the article on the weather of New England makes the mistake of failing to insist, as he well might have insisted, that for ten months of the year no other part of the United States has a more delightful climate. The plan of the volume, which is that of following various routes, rail and other, and describing the cities, towns, and characteristic scenes en route, enables the editor to give us a pretty comprehensive view of his interesting subject. Automobilists and other tourists will find this book of great practical use, and it should prove a valuable work of reference for schools and for students of all sorts. The editor says that New England's population of 6,552,681 is about one-third that of New York and Pennsylvania combined; he would have been much nearer the truth had he included New Jersey with her two neighbors, for the three had by the census of 1910, about 19,325,000 inhabitants. (Boston: Porter E. Sargent, $2.50.)

A HISTORY OF THE NATIONAL CAPITAL FROM ITS FOUNDATION THROUGH THE PERIOD OF THE ADOPTION OF THE ORGANIC ACT, VOLUME II, 1815-1878, by WILHELMUS BOGART BRYAN, continues with striking interest the elaborate and patiently studied story of Washington, the first volume of which appeared several years ago. The present volume, which brings Mr. Bryan's work to a close, and leaves the story of the last forty years yet to be told, is a royal octavo of rather more than seven hundred pages. Mr. Bryan's work is extremely detailed, since he gives this whole volume to a little more than sixty years of the life of a single city. In spite of its detail, however, it is neither trivial

(*Continued on page 136*)

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HAYS AND GREEN
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WHAT THEY READ

(Continued from page 134)

nor dull. There are chapters, of course, that will interest only the specialist, or will serve the investigator who finds the encyclopædias insufficiently communicative upon topics related to the history of the city, but there are many other chapters which any intelligent reader will find delightful.

The early and simple life of the official circle is told with sufficient detail and in sympathetic spirit. John Quincy Adams, we are told, had the habit, as President, of swimming before breakfast in the Potomac, and he sometimes even swam across the river. The almost riotous scene at the White House on the night of Jackson's inauguration, Mr. Bryan describes with moderation and not in the spirit of the shocked aristocrats of that day, but with sufficient regard for the plain truth to show us how crude our democracy of nearly ninety years ago could be. He also draws a painful picture of the dread inspired among civil servants at the incoming of an administration vowed to distribute the spoils of office to the faithful outs. Again the story of the first Whig triumph, destined so soon to be turned into defeat, is told with excellent effect.

Lincoln's inauguration, his simple life at the White House, and his assassination are notable features of the book. Grant's liking for "Boss" Shepherd is remarked in a tone implying a social instinct in the former less than the most refined. Shepherd himself is treated with the charity that has marked other recent historians. The negro question, as it has appeared at Washington in many phases, Mr. Bryan treats with discretion. He tells of railways development, education, the building of churches, the improvement of parks. It is noteworthy that a senator opposed the holding of the world's fair of 1876 at Washington on the ground that we could not be proud to show the city to foreigners. Mr. Bryan has made a most valuable book. (New York: The Macmillan Company, $5 net.)

C'EST LA GUERRE

WHAT IS COMING: A EUROPEAN FORECAST, by H. G. WELLS, undertakes to prophesy the near future of Europe after the close of the present war, which happy event he thinks will come as a result of Teutonic exhaustion, though he is not too precise in naming the date. Mr. Wells has made an amazingly brilliant, an amazingly interesting, and an unmistakably significant book. He sees a decided development of socialism as one outcome of the war, and among other results he sees the enfranchisement of women in England, a curbing of the power now exercised by lawyers and the press in Great Britain, several groups of "United States," notably of Great Britain and her present Allies, and possibly a triple fortifying of all frontiers against future German aggression, though he hopes for such success of the Allies as shall minimize the latter peril. Education is to be reorganized, he thinks, the barbaric and semi-barbaric regions in the south must be ruled in the interest of themselves and all the world, not in that of powers selfishly controlling "spheres of influence." As usual Mr. Wells writes with vigor and self-confidence. His point of view is not solely that of the socialist, though he has a good deal of somewhat silly denunciation of individualism. One need not agree with Mr. Wells to find this book highly suggestive and stimulating; it has more striking ideas to the chapter than one finds in a good many whole volumes. (New York: The Macmillan Company $1.50 net.)

WHY WAR, by FREDERICK C. HOWE, PH. D., LL. D., Commissioner of Immigration at the Port of New York, attempts to prove that the present European conflict must be traced remotely, and finally, if not immediately, to the competition of surplus capital, acquired through the inequitable ownership of natural opportunities by small minorities in the great European countries, for employment in the undeveloped parts of the earth. Those financiers who control such capital have, according to Dr. Howe's view, engaged governments in the military conquest of the waste places of the earth, and thus has come the struggle of the powers for colonies, spheres of influence, the control of trade, the "peaceful penetration" of China and other regions where governments and civilization exist, but where the local rulers lack the force to resist European financial and commercial invasion. Nobody that knows the conditions of land ownership in Europe, and for that matter in America, can doubt that there is a vast deal of truth in Dr. Howe's conclusions; though perhaps most readers will think that he has too much neglected the influence of dynastic ambition and the traditional spirit of military aggression inherited by all countries, but more intensely manifested in Germany than elsewhere. Many will feel, also, that he underrates the power of democracy in the British Isles and the power of aristocracy and finance in France, while he even more glaringly fails to recognize at full the power of medievalism still intrenched in Germany and Austria, and its influence in forcing this war upon Europe. (New York: Charles Scribner's Sons, $1.50 net.)

CAPTAIN ANTHONY WILDING, by A. WALLIS MYERS, tells the story of the young New Zealander, world's tennis champion and keen motorist, who fell early last year in the war that has claimed the youthful flower of so many nations. Wilding was the son of a New Zealand lawyer, himself a native of England and in youth an all-round athlete. The son was educated in England, and there he soon developed great power as a tennis player. At Cambridge he was the university champion, and later, while studying law in London, he became the world's champion. He defeated McLoughlin, the American tennis player, and played his last great game in the Davis Cup doubles in New York two years ago. Wilding was a fellow of almost boyish simplicity, without pretence, singularly abstemious, for he neither smoked tobacco nor drank alcoholic liquors, and gifted with the art of pleasing in a remarkable degree. His acquaintances covered a wide social range, for he seems to have come unspoiled through the flatteries reserved for splendid young fellows of his kind. Mr. Balfour was one of his frequent companions, and he was welcome to many of the most famous houses in England, while he and King Gustaf of Sweden often played tennis together. He motored with Maxine Elliott, and was a friend of Craig Biddle, the American tennis player. When the war came Wilding promptly volunteered, and as commander of an armored motor truck, he met his death rather early in the conflict. (New York: Hodder and Stoughton, $1.50 net.)

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Satin slippers made to order in one week's time

Prices $15.00 and $16.00

TO avoid dyeing, we have selected many satin pieces of unusual shades.

To Order
Dark Brown Calf with dark brown buckskin tops.
Price $30.00

J & J SLATER

415 Fifth Avenue, New York
Between 37th and 38th Streets

The Wardrobe with the Cushion Top

HARTMANN WARDROBE TRUNKS

THE superlative conveniences of these distinctive wardrobe trunks—are a requisite with experienced travelers who demand home closet comforts "en route."

The patented cushion top assures this—no other trunk has it.
Separate compartments for hats, shoes, and the little things.

Sizes and styles to suit your fancy. Prices, $25 to $125.

Chicago **THE HARTMANN TRUNK CO.** New York

Factories: Racine, Wisconsin

Canadian Licensee and Manufacturer:
THE M. LANGMUIR MFG. CO. OF TORONTO, LTD.
All Hartmann Trunks covered by patents granted and pending.

NOT since the days of Colonial chivalry have silks and satins been so popular. Dame Fashion has stamped them the leading style-fabrics — and smartly-dressed women have chosen "Belding's."

You, too, will find style correctness in these dainty, durable fabrics. You will be instantly charmed with their loveliness, originality and strength of texture.

The Taffetas, Poplins, Satins and Lining Silks in plain colors, newest stripes, delicate flower sprays and unique conventional designs are especially bewitching. See them at your local store—and you'll want none but Belding's Silk Fabrics.

Retail prices $1.25 to $2.50 a yard (36-in. wide)

BELDING BROS. & COMPANY

New York Chicago St. Louis Philadelphia
Cincinnati San Francisco St. Paul Boston Baltimore

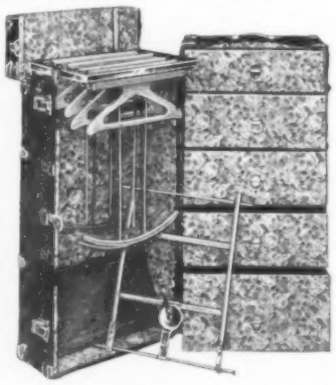
Also Manufacturers of BELDING'S Sewing Silks and Embroidery Silks

Beware – of War-Baby Luggage

NEVER was the Likly trademark so important to you. Tempters now work overtime in luggage factories. They nudge bosses' ribs. They point to rising costs. "Skimp," they sotto-voce. "Play shoddy," they urge. Our answer to the Tempters is barred doors and windows.

The handsomest Cows, Oxen, Pigs and Walrusses still send their hides to Likly. For Likly the tallest basswood trees sing their strong-timbered "bass." (O-o-o! *That's cruel!*) And mills get from Likly full price for their best in ducks, fibre and linings.

Every Likly trunk or travel bag is sired by Honest Purpose out of Rugged Materials. Nothing war-babyish about *that*.



New

—an open top Likly Wardrobe

A trunk that waits on itself as well as you

A NEARBY dealer now asks to show you this new Likly Wardrobe. It has the toughest constitution ever built into an open-top trunk. Dreadnaught reinforcing, minus weight or clumsiness. Braced to defy the huskiest, bustiest Baggage Man alive. Skyscraper rigidity.

And talk about room! Why, 18 to 20 gowns, or 10 to 12 men's suits just dote on traveling in this wrinkle-proof wardrobe. With top up every garment is at your fingers' ends.

Look under the hangers. That sack-like compartment is for shoes. Or you may use it for soiled linen.

Turn to the other side. Notice the position of the lock. Placed high so you can lock or unlock without cricking your back or getting a stitch in your side.

This cast-bronze lock is of the paracentric tumbler type. Exclusive. STRONG. Locks itself as you close it.

More—locks all five drawers in position. Locks the whole trunk into a unit of defiance to hard knocks. No catches to chip chips off your finger nails. No dowels. Lock opens automatically at a touch of the key.

The 5 roomy drawers are staunchly made. Removable hat fixtures. The foundation box of the trunk is of strongest basswood. Trunk and drawers are split-proof, warp-proof, crack-proof.

Trunk is covered and lined with vulcanized fibre. Bound with walnut fibre. Most attractively lined.

Prices of Likly *Open-Top* Wardrobe Trunks range from $35.00 to $125.00.

Or the dealer will show you a wide range of Likly *Closed-Top* Models at from $20.00 to $85.00.

Likly Luggage is the widest line of luggage produced today. Comes in every conceivable type of trunk or travel bag. Every piece packed with the ripe experience of 72 years. And every piece carries this brass-and-black trademark:

Send for our 72-page catalog. It describes the full line of Likly Luggage. Tells how to judge a piece of luggage. Gives points of difference between the "Likly" kind and others. Address:

HENRY LIKLY & CO.
ROCHESTER, N.Y.

"LIKLY" LUGGAGE

Asks no favors of the baggage man

AMERICANIZING *the* POLYGLOT PHILIPPINE TONGUE

(*Continued from page 88*)

Among the first political expressions to be adopted by the natives, there are two particularly amusing ones which as applied, convey to many Philippinos quite a different meaning from the original American sense. According to the interpretation of many of our wards, "Bill Payne" and "Bill Jones" are kindly congressmen in America working for the commercial good or the political independence of the Philippinos. The expressions originally referred to measures introduced in our Congress by Congressmen Payne and Jones regarding the islands. The Spanish order of words would naturally cause the expressions to be read not "Payne Bill" and "Jones Bill," but with the word "bill" first in each instance. The ordinary Philippino heard these words frequently used in the speeches of "politicos" and drew his own conclusions. Many a simple-minded Philippino farmer now knows three big American bills: Bill Payne, Bill Jones, and Bill Taft.

PREVAILING AMERICANISMS

Does the stay-at-home American realize that one of the most distinctive expressions he uses is "all right"? Wherever our tourists have traveled extensively you will hear the term. I have heard it in Sorrento, in Cairo, and in Tokyo, spoken by Italian, Arab, and Japanese; but the spot where it has made the most noticeable inroads into a native speech is, I think, the Philippines. To-day "all right" is a term used and understood throughout the islands.

"Candy," "cake," "sweetheart," and "picnic" are other good things which seem peculiarly American, or, at least, which are peculiarly well expressed by our words for them. "Candy" with our British cousins seems to refer only to the stick variety and does not cover bonbons and other sweets. However, in Manila circles, even where English is not spoken, "candy" means candy in the American sense. "Cake" also describes something not generally known before American occupation, for the commonest form of Spanish cake (in the Philippines called "dulce") is rather a confection, a cross between a bonbon and a macaroon. While "candy" and "cake" hold secure places in the Philippine vocabulary, our very American expression "ice-cream" has no vogue. The Spanish term *sorbete* still rules and colonial Americans probably call this refreshment *sorbete* more often than "ice-cream."

The word "sweetheart" is peculiarly happy in its new environment. The Spanish term "querida," meaning "darling," has a possible connotation implying a relationship that would hardly be considered honorable in America. "Sweetheart" is a delightful substitute, and the Philippine señoritas pronounce it "switheart" in a most refreshing manner.

As for the "picnic," it is, I believe, an innovation for the young people of the island to spend a holiday in that jolly fashion. The Spanish etiquette that formerly ruled society forbade a young man to court his lady love except through a barred window and would hardly approve of the freer intermingling of boys and girls that is always attendant upon a "picnic." The American school teachers did much to popularize "picnic," both the term and the thing signified.

The word "teacher" itself is known wherever there are schools and this means in nearly every hamlet in the islands. But, also, the American lady teacher with all her sterling qualities is not always appreciated as she might like to be. The Philippine joke-smith—he who turns out copy for Spanish and Tagalog comic papers—delights in using "teacher" as a target for his shafts. He may be absolutely ignorant of the English language, but "teacher" figures in his lines inscribed beneath cartoons and is usually associated with some large, awkward, creature wearing spectacles.

American games came along with the American regime and obtained quite as wide popularity as did "Bostons" and "picnics." "Tennis" and "polo" are known as such by Philippinos everywhere. Baseball is popular from Luzon to Mindanao and has been a most important vanguard for our English speech. But, although many of its terms are used by Philippinos who make no claim to speaking English, the game itself is not called baseball, but "play-ball." Soldiers and school-teachers who introduced the game always cried "play ball!" at the most interesting points; so the phrase has been generally adopted.

Indeed, "play-ball" has spread faster than baseball paraphernalia has been able to follow. One sees bamboo sticks used for the bat and green coconuts, gourds, or other fruit thrown for the ball. These substitutes have their inconveniences, for the fruit sometimes bursts in an exciting moment and covers the disgusted player with seeds. Even the girls have taken up a form of baseball and there are girls' clubs that play it. Nor are the civilized people the only ones who know "play-ball." It is a recognized sport among the wild Igorots where the American Commissioner, Mr. Dean C. Worcester, introduced it as a satisfactory substitute for head-hunting. When one of these wild men, clad in naught but a "G string," arms himself with a catcher's mask and bends in a tense attitude behind the "home-plate"—you may believe he looks ferocious.

"GOOD-MORNING, MRS. KELLY"

"Play-ball" is not the only American word that has made its way into the wilds of the hill people. Years ago an American woman named Mrs. Kelly went into Benguet to start a school. She was the first preacher of the new gospel of English in an uncouth community. However, undaunted by conditions, Mrs. Kelly undertook her task, and that she made an impression no visitor of those parts to-day will doubt, for the first naked warrior he meets may greet him with, "Good morning, Mrs. Kelly." Mrs. Kelly has come and gone, but she has left an American word firmly embodied in the wild man's speech with her name attached as an undoubted evidence of its origin. "Good morning, Mrs. Kelly" was the greeting she taught her pupils to use when they entered her classroom; it is now considered by these people to be the proper address for any white stranger.

While there will be more and more inroads of English into the native dialect there will remain terms that will never be anglicized. The Philippine language in the process of preparation will, in a hundred years, be the common speech of most of the islanders, but, although based on English, it will contain so much Malay and Spanish as to make it a very different tongue from the one we speak. This statement is made on the presumption that the teaching of English will continue to spread as rapidly as it has done during the past decade. The most advanced Philippinos realize that one great need of the country is a medium whereby one part may understand the other and all parts be understood by the more progressive and industrial nations.

—MAURICE P. DUNLAP

GOETZ
All Silk Satin

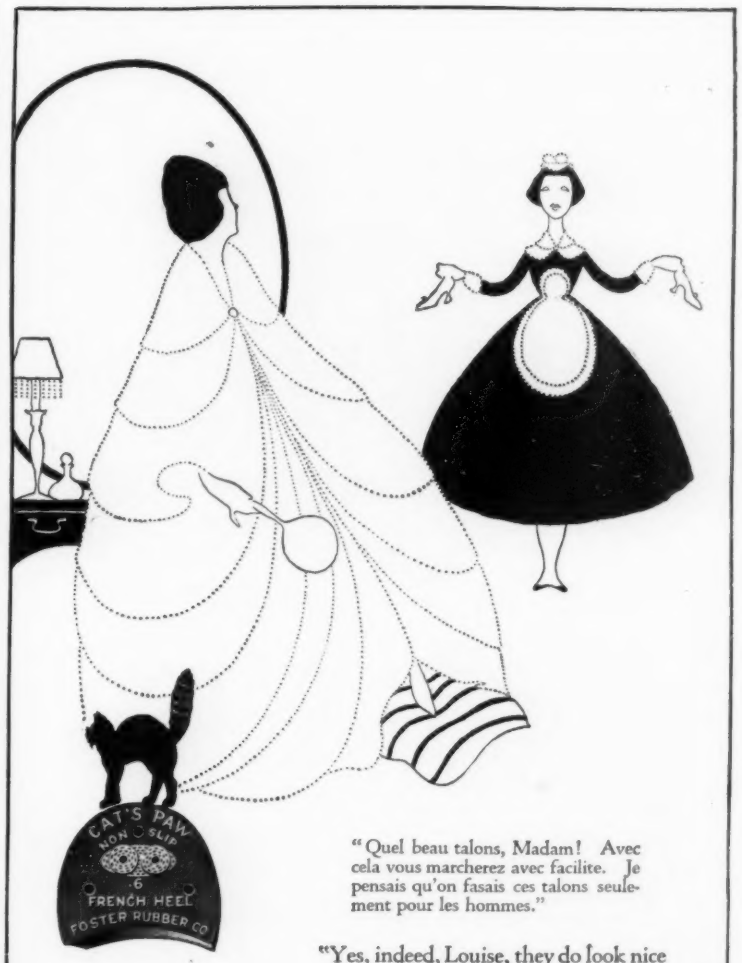
GOETZ
All Silk Satin

To slip off your wrap and *know* that the exposed lining will reflect good taste and fine quality, is a distinct satisfaction. Goetz*-lined garments give the wearer this, plus a lasting service.

Goetz All Silk Satin is made in rich, solid colors, ideal for linings, dresses, waists and petticoats. Identified by the name Goetz woven in white on the selvage.

GOETZ SILK MFG. CO.
Madison Avenue and 34th Street
New York

* "Gets"



"Quel beau talons, Madam! Avec cela vous marcherez avec facilite. Je pensais qu'on fasais ces talons seulement pour les hommes."

"Yes, indeed, Louise, they do look nice and are so satisfying in other ways. If you have rubber heels put on your shoes—and I think you had better—be sure and get Cat's Paw, the kind I use. Besides enabling you to walk without slipping there are no holes to track mud and dirt into the house. You see how mistaken you were to think rubber heels could be made only for men. The Cat's Paw French heels fit pumps exactly. They cost no more than the ordinary kind and they wear longer."

CAT'S PAW
CUSHION
RUBBER HEELS

The Foster Friction Plug prevents slipping and besides will add life to the heels.

50c. Black, White or Tan.
For Men, Women & Children.

FOSTER RUBBER CO.
105 Federal Street - - Boston, Mass.

Foster Tred-Air Heel Cushions
Wear these "cushions of air" inside your shoes—they protect the stockings from nails—improve the fit of the shoes and add a trifle to the height. If your dealer cannot supply you send us his name and 25c. and the size of your shoe and we will send you a pair, prepaid.

Hupmobile

A SEDAN which is something more than a closed car restricted to city streets, or smooth, level, paved highways.

A Sedan built also for the open road. Light enough to hold down the cost of upkeep, yet sturdy enough to travel in comfort over long distances and all sorts of roads.

An open car or a closed car in a twinkling. Wide open to the bracing air of Autumn, or the cool country breezes of Summer. Cozily closed against the keen, sharp wind or the gusty storms of a Winter day.

Blessed with the pulling power that distinguishes the Hupmobile Perfected Four. A marvel in heroic hill-work. Smooth and swift in high-gear pick-up. Delightfully flexible in thick traffic.

And with a National Coupon Service System which transfers its mechanical care into the hands of experts. A service that costs you not a penny.

The regulation Touring Car and the Roadster are convertible into winter cars by our Year 'Round bodies. Though these closely resemble permanent enclosed bodies, they are easily removable when you want an open car again.

Hupp Motor Car Corporation, Detroit, Michigan

Powerful Hupmobile Four-Cylinder Motor

The Sedan, like all our other models, is equipped with the Hupmobile Perfected Four-cylinder motor.

In this motor we have created what amounts to a new type.

It has the power-capacity of a racing motor. Instead of using this great power for speed, we translate it into pulling ability; or, as the engineers call it, lugging power.

This is the source of the Hupmobile's remarkable high-gear performance on hills, in sand and mud, all over the country — in which it is not excelled by any multi-cylinder cars, and equalled only by the better types.

The Mark of Superior H *Motor Car Service*

Five-Passenger Sedan $1735

Five-Passenger Year 'Round Touring Car, $1385; Year 'Round Coupe, $1370; Five-Passenger Touring Car, $1185; Roadster, $1185; Seven-Passenger Touring Car, $1340. Prices f. o. b. Detroit.

MOTOR NOTES

As the motor-car is increasing in popularity, it is also, unfortunately, increasing in popularity as a "movable" asset that can readily be converted into cash by the enterprising thief. Indeed, automobile thieves are increasing out of proportion to the new cars manufactured, and also, seemingly, out of proportion to the efforts taken to prevent such thefts. To be sure, there are many devices on the market designed to lock ignition current, to prevent the flow of gasoline to the carburetor, to hold the gear levers in a neutral position, and even to prevent the wheels themselves from moving. Practically every car is provided with an ignition lock or a key of some sort, by means of which it is intended that the motor can be started only when the proper key is in place. It is probable, however, that the plurality of these devices gives the automobile owner a feeling of false security. No longer is the mere ignition lock sufficient. If the versatile thief does not possess a skeleton key he can quickly make a connection under the hood of the motor which will serve to give him the necessary spark in the cylinder when he presses the starter pedal. If the gasoline supply is cut off, he finds it an easy matter to attach a rubber tube to the carburetor and run this to his own private supply of gasoline which he may carry in a flask in his inside pocket. If the car is locked by means of a chain so that the wheels can not be turned, a heavy pair of pliers or wire cutters may be used to sever even the toughest links. In fact, it seems that there is no absolute protection against the wiles of the clever automobile thief, for, even though the ignition, fuel, or transmission lock may be an effective device for the purposes which each serves, many instances are on record in which the covetous gentlemen have been known to drive up with another car, attach a tow rope, and make off with the innocent car at the curb under the very eyes of the traffic officer who supposes that this is another case of a breakdown in which the services of a garage have been enlisted to tow the disabled car to the repair shop. Thus it is scarcely safe in any community to leave a car unprotected or unobserved. For this reason garages and private parking spaces are rapidly being established, where owners may leave their cars upon payment of a small fee based on an hourly or daily rate. For the man who without a chauffeur, drives his car to town for business, or to the theatre, payment for services of such garages is to be preferred to high theft insurance premiums.

THE FAMILY VEHICLE

No longer do adults feel when they start on a tour, or even for a "spin", that the children must be left at home. Small folding seats are provided in some runabouts for the comfortable accommodation of a child not older than twelve or fourteen years, while the front seats of many touring-cars and runabouts are now built of sufficient width to accommodate in addition to an adult a child of this age. But, until a few months ago, nothing had been provided for the baby other than his mother's or nurse's arms. Recently, however, a hammock, especially designed for use in the tonneau of a touring-car has been put on the market. This is attached to one side of the robe rail by means of metal clamps, and is suspended over the tonneau by straps which extend to the sides of the rear seat. It is provided with a substantial adjustable awning for protection from sun and wind, and as the entire hammock is suspended on straps, it is independent of the jolts and jars of even the roughest road. As the outfit is placed directly behind the front seat, it does not interfere with the occupants of the tonneau, who, however, may keep careful watch of the occupant of the tiny swing. This is sold for $5.

An innovation in equipment for an older child is found on one of the popular six-cylinder cars of the year. This is a removable top, similar to those used on folding baby cabs, which may be attached to the front or rear seat of the touring-car and may be folded back at any angle to keep the wind or sun away from the child. It is provided with a strap for holding the child in place in a seat which would otherwise be much too large for him.

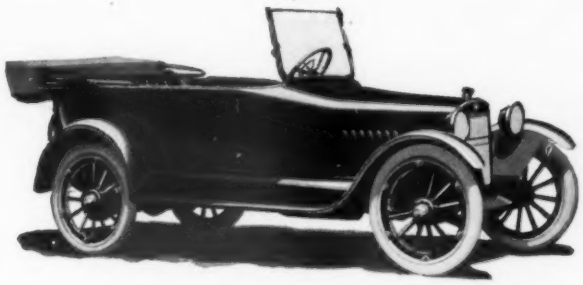
TO LOCATE TIRE TROUBLE

Nine-tenths of all tire troubles are to be found in small punctures of the thin inner tube. The patching or repair of such punctures is not a difficult matter. However, unless a large container for water is at hand, it is often difficult to determine the exact location of the tiny hole which permits the air to escape from the tube. To overcome this difficulty, there has recently been invented a novel puncture finder which will serve to indicate the point at which the air escapes by the fluttering of thin stripes of cork attached to the inside edges of a framework. This tester is not much larger than a large cigarette case and is provided with a transparent window on one side and an open one on the other. In order to determine the location of the leak, the open side of the tester is passed over the surface of the tube, and the slightest breath of air will be indicated by the fluttering of the light cork stripes as each in turn passes over the hole. This sells for 50 cents.

THE PERMANENTLY-ROOFED SEDAN

The sedan with permanent roof has taken its place among the most important developments of the 1916 season. With this type of body, the windows may be lowered, and the car then corresponds to a comfortable five- or seven-passenger touring vehicle with top extended and sides open. One of these sedans has recently made its appearance on a chassis of a well-known make, and it has been exciting comment about the streets of New York. The fittings of this body throughout are special, the upholstery is of the finest grade of leather, and the lines are distinctive in that forward the sloping wind-shield is used, while the body at the rear extends straight upward without any of the unnecessary curves or embellishments which marked the usual closed car of a few seasons ago. Ample pockets have been attached to the doors; the windows are operated by a special lift by means of which they may be raised, lowered, or retained in any position by the movement of a handle. The equipment is complete and includes small door mats clamped to the running-board at each side entrance to the car.

SAXON
Strength-Economy-Service



New Series Saxon "Six"

IN this new series Saxon "Six" you will find these added attractions: New Body, roomier, wider doors; softer and deeper cushions; body lines after latest mode; new and beautiful finish of lasting lustre. 12-inch Brakes. 41½-inch full cantilever type rear springs. 2-inch crank-shaft and other detailed improvements in motor, insuring an even greater smoothness and flexibility than heretofore. Only motors in highest-priced cars can be compared with Saxon "Six" motor in all-around efficiency. Tilted Windshield, which eliminates all glare. New Style Top with Grecian rear bow. New Style fenders. Instruments mounted on a plate on cowl dash. Chrome Vanadium valve springs. New design of carburetor, which gives greater efficiency and easier starting. Saxon "Six" is $815, f. o. b. Detroit.

SAXON MOTOR CAR CORPORATION, DETROIT

(562)

"Let's see what Hoyle says"

YOUR opponent says that the game should be played a certain way. You *think* otherwise. Consult the *revised* edition of "The Official Rules of Card Games"! The modern Hoyle. Teaches the correct way to play and score every one of the world's 300 card games. 250 pages. Substantially bound. Sent for 15 cents postage. Incidentally, this book will show you photographic reproductions of some of the latest backs in

CONGRESS PLAYING CARDS

When you see these designs and realize that they are miniatures of art masterpieces and are printed in full color and gold you will know why Congress Cards are so popular for social play and why they are appreciated especially by the gentler sex. They are the finest cards that can be made. Gold edges. Air-cushion finish. New dainty French size. Yet the price is within the means of all.

Bicycle Cards—For General Play—Favorites in homes and clubs the world over. Ivory or Air-cushion finish. Club indexes. Very reasonably priced.

This is the *revised* book described above. Contains all the *new* rules. Send 15c in stamps and receive it by return mail.

THE U. S. PLAYING CARD CO.
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THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL

The name signifies the finest made

WHEN YOU SEE THE TRADE MARK SONORA on a phonograph it means that you are looking at The Highest Class Talking Machine in the World. Against the competition of every other instrument, the Sonora at the Panama Pacific Exposition was given the highest score for tone quality. To own a Sonora is a distinction. Before you buy, hear this marvelous machine and you will be convinced that it is the one YOU wish for your own

Why Sonora is better

1—The **quality of tone** is admittedly unrivalled

2—The **Motor** (made in Switzerland) runs about twice as long per winding as do motors of other similar priced machines

3—The Sonora is designed (not adapted) to **play all makes** of disc records: steel needle, sapphire, and diamond point

4—The **Sound Box** does not deteriorate with age nor does it coarsen and harden the tones as it grows older

5—The **Sound Amplifier** is made under scientific principles, known only by us, and is the result of our long experience in phonograph manufacturing

6—The **Patented Tone Control** is at the Sound Source — the correct place, and alters the volume, not the quality of tone produced

7—The **Patented Envelope Filing System** is unique and wonderfully convenient, each record being instantly available

8—The **Patented Cabinet Work** is rich and distinctive, the graceful "bulge" lines being exclusively **Sonora's**

9—The **Patented Automatic Stop** is thoroughly reliable and requires really no attention

10—The **Patented Motor Meter** and Spring Control are very convenient, telling how much power is left in the motor

Every Sonora is guaranteed for one year

Send today for handsome illustrated catalog V-73: free on request

Choose from ten superb models
$45 $60 $75 $100 $150 $175 $190 $225 $350 $1000

Sonora Phonograph Corporation

GEORGE E. BRIGHTSON, *President*

Executive Officer	NEW YORK	Demonstration Salon
57 Reade Street	CITY	5th Ave. at 53rd St.

Sonora is an established famous machine with a splendid reputation

If there is no Sonora dealer in your vicinity write us direct

The Charm of the New

MALLINSON'S
Silks de Luxe

NOT as every one looks but as every woman would like to look—that is the smart exclusiveness of *Mallinson's Silks de Luxe.*

This is especially true now with fashions depending so much upon the fabric. The new *Mallinson's Silks* for every occasion will convince you that style starts with the selection of the silk.

Look for the identifying marks when purchasing.

Pussy Willow Prints Reg. U. S. Pat. Off.
Will o' the Wisp Reg. U. S. Pat. Off.
Indestructible Voile Reg. U. S. Pat. Off.
Georgianna Crepe Trade Mark

H. R. MALLINSON & CO.
"The New Silks First"
NEW YORK PARIS LONDON

At the Blue Ridge Industrial School in Virginia, the children of the mountains, both boys and girls, are taught how to develop themselves and their region to be of social and economic value

NOBLESSE OBLIGE

PROFESSOR William James defined the purpose of education as "fitting the child to its environment." Apparently the Reverend George P. Mayo, to whose initiative, energy, and intelligent direction the Blue Ridge Industrial School at Dyk, Virginia, owes its inception and progress, is in accord with the views of the distinguished psychologist. For the aim of the school, as officially stated, is "to train the boys and girls of the mountains to make better homes and to develop the natural resources of their own section."

The Blue Ridge school is in no sense a reformatory; its pupils are children of good moral character, mental ability, earnestness of purpose, and physical soundness. To be eligible for admission to the Industrial School boys must be fifteen years of age and girls fourteen. However, provision is made for children from four to twelve years of age in a separate house; this children's home gives shelter and training to orphans, half-orphans, and children whose parents are too poor to care for them, and is really a preparatory department of the Industrial school.

THE BLUE RIDGE INDUSTRIAL SCHOOL

This industrial education experiment was begun and is being carried out in an isolated mountain district of Virginia, fifteen miles from a railway. The school is the outcome of the work of the Reverend George Mayo, an Episcopal clergyman, in the Mission Home Settlement, a religious movement for educational, medical, and evangelical work among the mountaineers which brought the Reverend Mr. Mayo into intimate relations with the people. He saw on every hand potential as well as actual resources which were neglected because of the isolation of the mountaineers and their lack of educational opportunities. After eight years of experience in the region in connection with the mission, the Reverend Mr. Mayo became convinced that the problems of this section could best be solved by industrial education. Accordingly, he submitted a school plan by which, in 1909, four hundred acres of farm land (since increased to five hundred and seventy-five acres) were purchased, and the farm was stocked and equipped under the direction of an agricultural expert.

Painstaking preliminary work was necessary in order to ascertain what would best meet the needs of the people of the Blue Ridge, for these people are by their temperament and the topography of their region almost as far removed from the current of life in this country as they would be were they inhabitants of Jupiter. To begin the economic regeneration of this section, the Reverend Mr. Mayo selected the most intelligent of the children in the district, and gave them such training as would benefit any child in any community. This proved to be the wisest course that could have been adopted. By it the children are not only trained to be of economic value to themselves and to the community, but are given education in the arts and in religion.

THE RESOURCES OF THE MOUNTAINS

The industries taught the children are those for which this mountain section is adapted. These comprise, for the boys, intensive farming, stock and poultry raising, fruit growing, blacksmithing, and carpentry; and, for the girls, sewing including dressmaking, and domestic science in its relation to food values, cooking, household management, and hygiene. The full course in this school is, for girls and boys alike, very comprehensive, and requires over six years. Training is given in manual arts, and this course includes basket weaving (for which there is a market) and the weaving of rugs and carpets. The boys' course in farming includes training in farm management, the keeping of accounts, the care of farm implements, horticulture, the marketing of fruit, and animal husbandry. The boy who takes the six years' course at this school may become a skilled practical farmer, equipped to be economically independent.

Without endowment and in the short space of seven years, the workers and friends of this school have developed a school properly valued at $37,000, the farming portion of which already yields a profit. There are a dozen or more buildings. However, funds are greatly needed to develop the whole enterprise. As one means of raising funds it has been suggested that more fortunate boys and girls should contribute scholarship funds for these mountain children are trying in the face of great odds to equip themselves with a modern education. A year's tuition at the Blue Ridge Industrial School is $50; and this money brings education not only to the mountain child but develops in both him and his donor a sense of social consciousness.

KABO

The Live Model Corset

Front Lace or Back Lace

Five Dollars to One Dollar

QUALITY and style are built into every Kabo Corset—an assurance of satisfaction in every purchase. There are over 160 models—a scientific fit for every figure. While moderately priced, they are exceptionally attractive in style. Ask your dealer. Learn how comfortable you will be in Kabo Corsets.

Designed in Paris. Made in Chicago since 1881—Worn by Smart women everywhere.

KABO CORSET COMPANY
NEW YORK CHICAGO
SAN FRANCISCO

Vanity Satin

THE new silk fabric that is endorsed by the leading modistes of this country and Europe.

ABSOLUTELY the last word in durability and excellence of material, and of superb lustre. Every wanted shade.

A SAMPLE of Vanity Satin will be sent you on request if you mention the name of your favorite shop.

Look for the name Vanity Satin on the selvedge

KOHN, ADLER & CO.
PHILADELPHIA

Warning! Don't buy a Pillow unless it is guaranteed to contain ALL NEW feathers.

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S O C I E T Y

Births

NEW YORK

Kelsey.—On September 14, to Mr. and Mrs. Stephen T. Kelsey, a son.

CHICAGO

Welling.—On August 26, to Mr. and Mrs. John Paul Welling, a daughter.

SAN FRANCISCO

Smith.—On August 23, to Mr. and Mrs. Claude Howland Smith, a son.

Deaths

NEW YORK

Low.—On September 17, at Bedford Hills, Seth Low.

Paget.—On September 16, in London, Sydney Paget.

Sinclair.—On September 15, John J. Sinclair.

Vail.—On September 20, at his home in Islip, Long Island, John H. Vail.

Valentine.—On September 15, at Narragansett Pier, Samuel H. Valentine.

Zabriskie.—On September 15, at his residence, Barrytown-on-Hudson, Andrew C. Zabriskie.

CHICAGO

Calhoun.—On September 19, William J. Calhoun, former minister to China.

PHILADELPHIA

Coxe.—On September 20, at his summer home in Drifton, Pennsylvania, Eckley Brinton Coxe, Jr.

Engagements

NEW YORK

Earle - Walker.—Miss Helen Talbot Earle, daughter of Mr. William Pitman Earle, to Mr. Alexander David Walker.

Fiske-Evans.—Miss Helen Fiske, daughter of Mr. Haley Fiske, to the Reverend Edward D. Evans, rector of St. Luke's Church, Baltimore.

Fiske-Worthington.—Miss Madeline Fiske, daughter of Mr. Warren Herbert Fiske, to Mr. George Worthington, Jr.

Hyde-Hyde.—Miss Sylvia Hyde, daughter of Mr. William H. Hyde, to Mr. Fillmore van S. Hyde, son of Mr. A. Fillmore Hyde.

Whitney-Wheeler.—Miss Marjorie Whitney, daughter of Mr. Charles L. A. Whitney, to Mr. Thomas Boyd Wheeler, son of Mrs. Edgar Wheeler.

Yeomans-Brett.—Miss Isabel Yeomans, daughter of Mr. George Dallas Yeomans, to Mr. George P. Brett, Jr.

BALTIMORE

Knapp-Purnell.—Miss Katharine Knapp, daughter of Mr. George W. Knapp, to Mr. John Hurst Purnell, son of Mrs. Lyttleton B. Purnell.

Page-Hamilton.—Miss Rosalie Braxton Page, daughter of Mr. William Carter Page, to Mr. Howard Hamilton.

Warfield-Spencer.—Miss Wallis Warfield, daughter of Mrs. John Freeman Rasin, to Lieutenant E. Winfield Spencer, Jr.

BOSTON

Burrage-Chalifoux.—Miss Elizabeth A. Burrage, daughter of Mr. Albert C. Burrage, to Mr. Harold L. Chalifoux.

Vaughan-Marvin.—Miss Mary Eliot Vaughan, daughter of Mr. William W. Vaughan, to Mr. Langdon Parker Marvin.

PHILADELPHIA

Bruce-Chase.—Miss Susan L. Bruce, daughter of Mrs. Arthur Bruce, to Mr. Samuel Hart Chase.

Graham-Zimmerman.—Miss Maria Thayer Graham, daughter of Mr. Howard Spencer Graham, to Mr. Ricardo Zapiola Zimmerman, son of Mr. John C. Zimmerman, of Buenos Ayres.

Hays-Goodrich.—Miss Sarah Minis Hays, daughter of Dr. I. Minis Hays, to Rear-admiral Caspar F. Goodrich, U. S. N., retired.

Liebig-Lea.—Miss Marion S. Liebig, daughter of Mrs. Robert Meade Smith, to Mr. Rowland Ellis Lea, son of Mrs. Ellis Lea.

Longstreth-Dodge.—Miss Mildred Longstreth, daughter of Mr. William Wilson Longstreth, to Mr. Karl Dodge, son of Mrs. James Mapes Dodge.

WASHINGTON

Hill-McLean.—Mrs. Olive Gale Hill, daughter of Mr. Thomas M. Gale, to Captain Ridley McLean, U. S. N., adjutant-general of the navy.

Irwin-Larkin.—Miss Mary Regina Irwin, daughter of Commander William Manning Irwin, U. S. N., retired, to Lieutenant Thomas B. Larkin, Engineer Corps, U. S. A.

Weddings

NEW YORK

Belmont-Hulbert.—On September 20, at the home of the bride's mother, Mr. Raymond Belmont, son of Mr. August Belmont, and Miss Carolyn B. Hulbert, daughter of Mrs. E. J. Hulbert.

Hoppin-Leydier.—On September 12, in the Church of the Blessed Sacrament, Mr. Samuel Howland Hoppin and Miss Marie d'Ablemont Leydier.

BALTIMORE

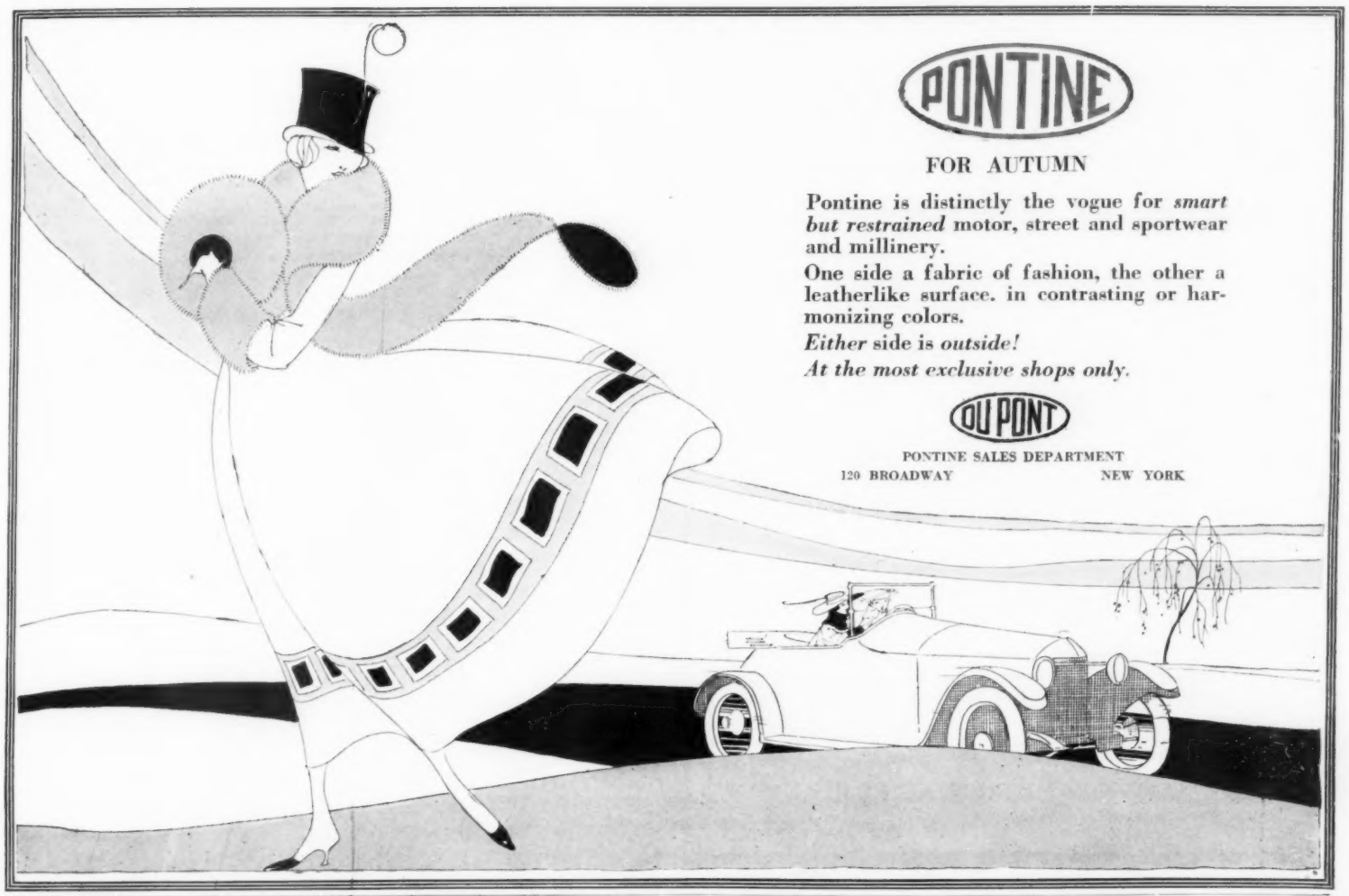
Cassilly-Watts.—On September 27, at the home of the bride's brother, Mr. Harry Dorsey Watts, in Belair, Maryland, Mr. Thomas A. Cassilly, Jr. and Miss Elsie Watts, daughter of Mrs. Arthur R. T. Lackie.

BOSTON

Sizer-Foster.—On October 14, in the First Parish Church, Dover, Massachusetts, Mr. Theodore Sizer, Jr. and Miss Caroline Foster, daughter of Mr. Charles H. W. Foster.

OMAHA

Penfield-Bacon.—On October 9, in All Souls' Church, Mr. Walter Penfield, of Washington, and Miss Lucile Bacon.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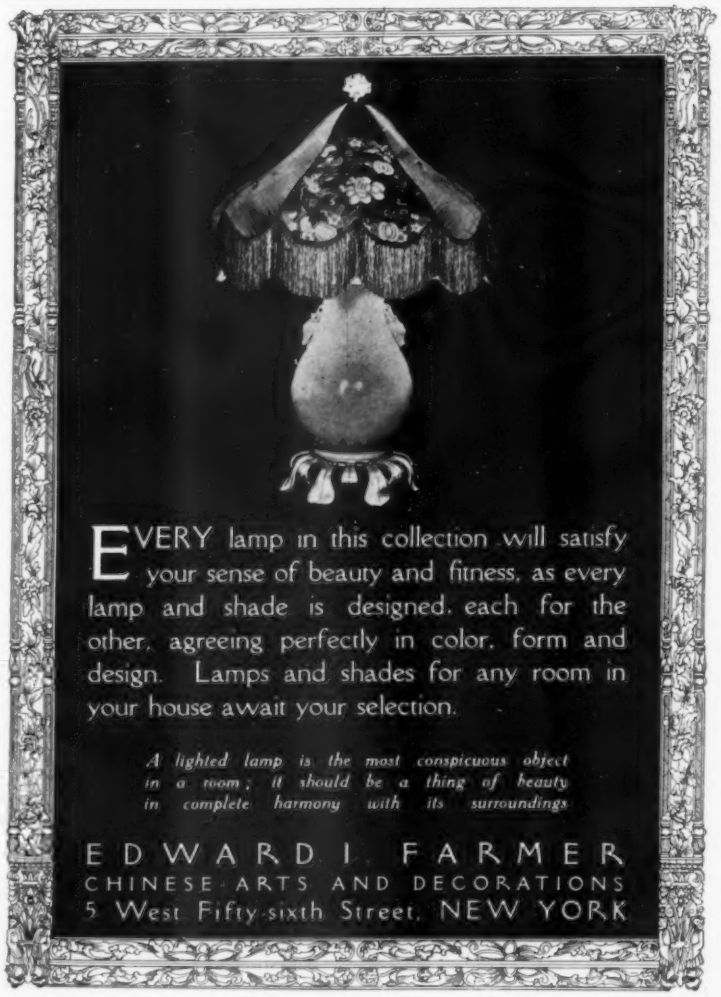
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SEEN *on the* STAGE

(*Continued from page 98*)

recognition by the eyes of those who could not see. Paganini must have had a soul; for art is the language of reality and great art cannot be uttered by a man who is not real. The affectations of the artist are merely childish ways of telling lies about himself, to make the public wonder. Confronted with a great character, Mr. Knoblauch chose only to repeat the childish lies. If he had told the truth, he might, perhaps, have made a play.

Mr. Knoblauch, as everybody knows, is endowed with literary taste and tact. His piece is pleasantly and nicely written and the tone of the text is rather prettily Victorian. But the whole thing is basically unimportant. Mr. George C. Tyler should be advised to bribe Sir James Barrie to write a play about a man, and to employ Mr. Arliss to interpret the central character.

Photograph by Ira L. Hill

Eva Le Gallienne, the daughter of Richard Le Gallienne, is the over-worked stepdaughter who eventually becomes the blissful bride-to-be, in "Mr. Lazarus"

"MISTER ANTONIO"

It is almost as difficult a task to find a play for Mr. Otis Skinner as it is for Mr. Arliss; for Mr. Skinner is a romantic actor of a type that might almost be described by Hamlet's adjective, "robustious," and he has fallen on evil days when the best parts in the best plays by the best authors are nearly always realistic parts. Now and then a play turns up, like Mr. Knoblauch's "Kismet," in which the central character is nicely suited to Mr. Skinner's talents; but the taste of the time, in authorship, is prevailingly against the picaresque.

In the title part of "Mister Antonio," Mr. Skinner has found a character that is precisely fitted to his measure, and he plays it with a gusto that is little less than gorgeous. But, considering the play as a play, as is our custom, we are required to confess that it violates a fundamental axiom:—the part is greater than the whole.

Mister Antonio is an Italian organ-grinder; and, every spring, he sets forth from New York, with a donkey to drag his instrument along the dusty roads, to carry the message of his music to the little towns of which America is made. The first act is set in a cheap bar-room in Third Avenue. Here the hero encounters a man in a befuddled state of drunkenness, whom he recognizes as the highly reputable mayor of the little town of Avalonia, Pennsylvania. Though the mayor had jailed him for the violation of a local ordinance on the occasion of his last visit to Avalonia, Mister Antonio now gives him an old overcoat, to hide his tattered garments, and presents him also with a dollar, to permit the mayor to telegraph his bank.

The other three acts are set, a month later, in Avalonia. Mister Antonio appears, on a Sunday afternoon, before the mayor's house, with his practicable hurdy-gurdy. The mayor, in a mood of hypocritical self-righteousness, has just banished from the town a poor relation who has served as maid-of-all-work in his house, because the girl has been discovered dancing at a road-house in the neighborhood which has an evil reputation. The Italian organ-grinder, by threatening to blackmail the mayor, secures the remission of the harsh sentence that has been imposed upon the working-girl; and, in the end, of course, he marries the girl himself, and sets forth, with his donkey and his hurdy-gurdy, to lead her all the way to Sorrento, where life is civilized and the sun never hides its shining face in shame.

This anecdote—for it is nothing more—could be told very effectively in two acts; but the author has dragged it out to a perilous tenuity by stretching it over a framework of four acts. Mister Antonio seems real enough, because the sunny-hearted organ-grinder is played by Mr. Skinner; but the other characters, though adequately sketched, seem little more than "feeders."

The author of this play is Mr. Booth Tarkington. Whenever Mr. Tarkington writes a novel or a short-story, he tells the truth with admirable art; but whenever he writes a play, he concocts a conventional and artificial fabric of the merest make-believe. Somehow or other, he seems to be prevented by the constitution of his mind from taking the drama seriously. He goes to work in the novel, but he goes to play in the theatre; and it is an axiom of human nature that a man's work is more important than a man's vacation.

"CAROLINE"

MISS MARGARET ANGLIN is the most accomplished actress in America to-day; but, though thousands of people in California have seen her in such great parts as Medea and Elektra and Antigone, it is still necessary in New York to see her give a perfect performance of nothing at all, by Mr. William Somerset Maugham.

Mr. Maugham has written many thin plays in the course of his exceedingly successful and comparatively unimportant career; but "Caroline" comes near to being the thinnest of them all. The basis of this play is a genuine idea,—the idea of the inviolable allurement of the unattainable. Once upon a time—not so very long ago—a great man expressed this idea supremely in the single, simple sentence, "To travel hopefully is a better thing than to arrive, and the true success is to labor." The only trouble with this theme, as the basis of a play, is that it is very difficult to invent reasons for detaining the public for three hours to tell

(*Continued on page 148*)

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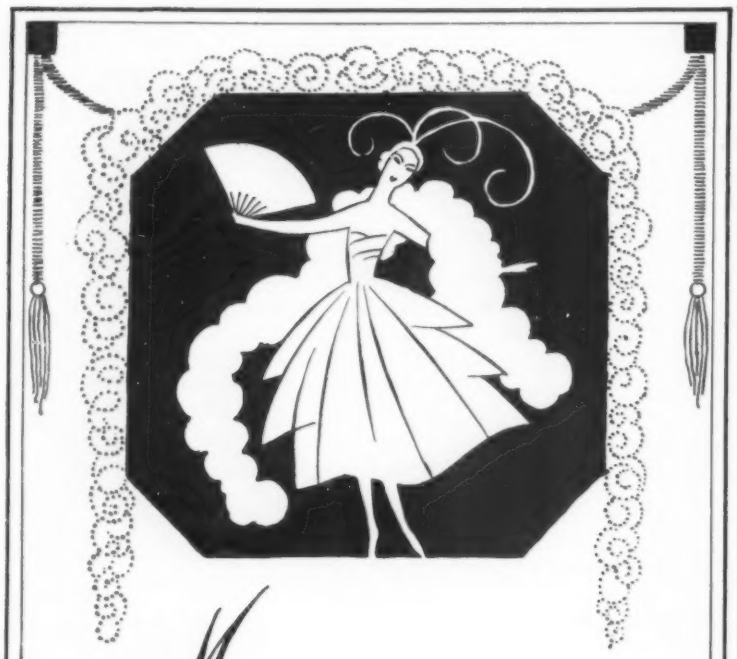

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SEEN *on the* STAGE

(*Continued from page 146*)

them what already has been told supremely in a single, simple sentence. If Mr. Maugham had been endowed with Stevenson's instinct for compression, he would never have taken the trouble to write this three-act play.

Caroline is a widow who has been separated for a dozen years from an unworthy husband. She has long been honorably in love with a worthy gentleman who intends to marry her as soon as her husband shall have the grace to die. Their friends consider them affianced, and admire them for the patience of their watchful waiting.

News comes at last of the death of the undesired husband. Caroline, at once, is thrown into flutters; for now, upon the brink of matrimony, she is afraid that she really does not want to marry for a second time. Her faithful lover suffers also from a sense that the sudden falling of the time-worn barrier between them has mystically raised another barrier. They talk the matter over, at the end of the first act, and agree that it would be more comfortable not to marry after all.

In the second act, the insistence of the expectation of their friends forces them, against their inclination, to accept the doom of matrimony; but, in the last act, the heroine, by pretending that her first husband is still alive, manages to re-establish with her lover the customary and comfortable cult of a relation that is safely unattainable.

The material of "Caroline" might be sufficient for a one-act play; but an author intending to occupy the rostrum for an evening should have managed to have more to say. There is, in the writing of the dialogue, a small amount of humor and a small amount of wit; but these details are of little interest when the necessary substance of a vital comedy is lacking.

"NOTHING BUT THE TRUTH"

MR. William Collier is a very fine comedian; but, in recent years, in order to enjoy his art, it has been necessary to listen to a monologue punctuated only by the totally uninteresting utterances of certain other negligible people whose only function was to feed cues to the star. It is a pleasure, therefore, to record that Mr. Collier is now appearing in a farce that has some merit as a play. It is entitled "Nothing But The Truth;" and it was dramatized from a novel by Frederick Isham by James Montgomery, the author of "Ready Money" and "The Aviator."

The hero of this farce is a stock-broker who makes a bet with his two partners that he can manage to tell nothing but the truth for a period of twenty-four hours. In the second act, he tangles up the destinies of all the other characters by his astonishingly matter-of-fact replies to many embarrassing questions that are put to him. In the last act, he is forced to fight hard against the ticking of the clock in order to tell the utter truth until the term of his wager has expired; but, in the end, he wins his bet and resolves that he shall never try to tell the truth again.

This amusing idea has afforded Mr. Montgomery sufficient opportunity for many inventions of detail that are entertaining. The farce is worth seeing; and Mr. Collier's acting seems all the more enjoyable because it has been set, for once, at the service of the author.

"POLLYANNA"

WHO was it that defined a pessimist as a person who was forced to live in the same house with an optimist?

The play of "Pollyanna," which was dramatized by Catherine Chisholm Cushing from a novel of the same name by Eleanor H. Porter, is an immoral composition, because it preaches a doctrine which is untrue; and, for the same reason, it is exceedingly annoying to any reasonable mind.

The heroine of this concoction is a sunny-minded and insufferable little girl who goes through life telling everybody that they ought to be glad because the circumstances of their lives are not more miserable than they are. Her doctrine is that everything is always for the best in this best of all possible worlds. Considered seriously, this dogma would be tragically enervating. There would be nothing to live for, nothing even to die for, if all of us assumed that life on earth was insusceptible of being bettered. The only heroes that we know are men who, motivated by a monumental discontentment, have gone down scornful before many spears, in preference to undergoing meekly the yoke of all the things that should not be. Pollyanna, in the interest of truth, should be vigorously spanked for presuming to be glad when she has been run over and seriously injured by a motor-car.

There is nothing—in the drama or in any other art—that is more difficult to bear than sentimental slush. A negation of the facts of life that is based sincerely on a lack of knowledge may always be forgiven; but sentimentalizing is unpardonable, because it is based upon a blasphemous desire to achieve a titillation

(*Continued on page 150*)

Photograph by Goldberg

Utterly at sea about which Dolly sister was which, Lent Trevett (Pedro de Cordoba), presented both to the perplexed husband, remarking, "Here are your wife." Cordoba has now left the cast of "His Bridal Night"

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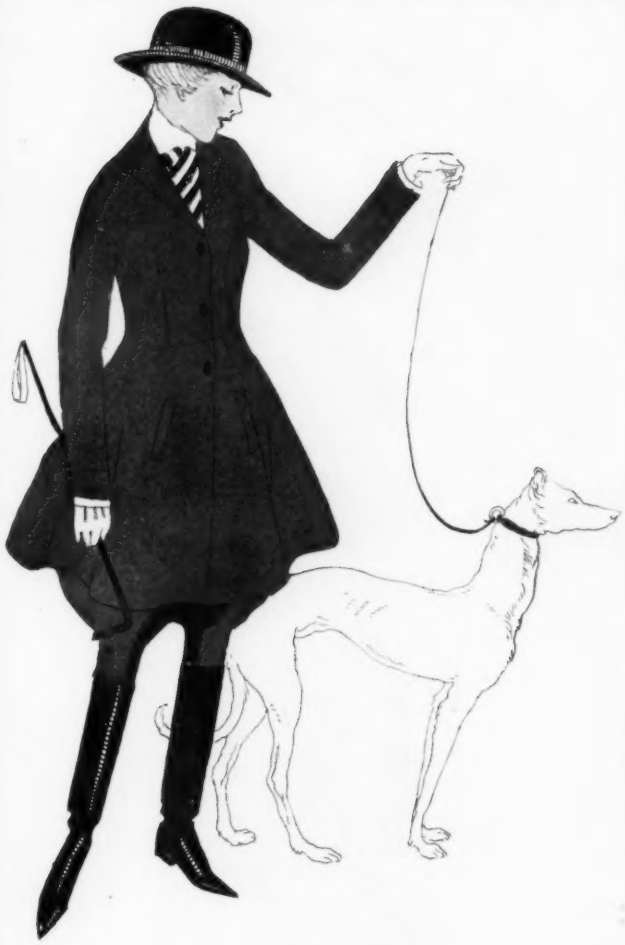

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SEEN *on the* STAGE

(*Continued from page 148*)

of the spirit by pretending insincerely that things are not as they are.

It is not necessary to summarize the plot of "Pollyanna," since the fable is unworthy of adult attention. It should be said, however, that the piece is admirably acted. Miss Patricia Collinge, in particular, should be commended for her careful reticence in avoiding many obviously tempting opportunities to overpaint the sentimental lily. It should, perhaps, be added also that the play seems certain to be enormously successful. There is no surer way of extracting a great deal of money from the public than to preach an easy and a flattering religion that is basically false. Anybody who is willing to tell the public that diphtheria may be avoided by laughing twenty times a day may die a millionaire. Much money may be made by playing upon that psychological susceptibility which the late William James defined as "the will to believe." So imperious is the lifelong search for truth and beauty, even among dullards who are unaware of the mystic aim of their desire, that they eagerly accept many lies that ape the truth and many silly imitations of the beautiful.

THE RUSSIAN BALLET

THE Ballet Russe of Serge de Diaghileff is with us once again; and this world-famous company of dancers may now be seen to much better advantage than when it was first imported to America last season. A great improvement has been wrought by Waslav Nijinsky, who is now in immediate charge of the organization; for Nijinsky is not only an amazing dancer and an admirable pantomimist, but he is also a great stage-director and a master of all the many arts that go into the making of a modern Russian ballet. The agile and ingenious Bolm is also very useful to the company. Unfortunately, Karsavina is still absent, and there is no woman in the troupe who is worthy of being ranked with the incomparable Pavlowa; but Flora Revalles and Lydia Lopokova contribute the necessary touch of lyricism.

Nijinsky, as a dancer, is not so beautiful as Mordkin,—a man who, once seen, can never subsequently be forgotten. Mordkin is nothing less than an athlete carved in marble by Praxiteles and warmed miraculously into life. Nijinsky is not so magnificent in body; he cannot stand and walk like Mordkin. Neither is Nijinsky endowed with Mordkin's reassuring masculinity: there is something just a little tainted with a touch of femininity in Nijinsky's calculated gracefulness of gesture. But Nijinsky's technical equipment is more amazing than Mordkin's, and he enormously excels his rival in the scope of his creative imagination.

For Americans, the most interesting feature of this second season of the Ballet Russe is the fact that the scenery and costumes for two of the new ballets have been designed by Mr. Robert Edmond Jones. It was surely a great honor for this young American artist to be selected by Nijinsky to adorn the same stage that has been decorated so wonderfully hitherto by Bakst and Golovine.

Mr. Jones's methods are entirely dissimilar from those of Léon Bakst. The great Russian seeks to capture the citadel of the senses by assault; but Mr. Jones besieges it more wooingly and charms it amiably to surrender. Bakst is mightier in color; Mr. Jones is stronger and more steady in design. The young American displays a finer feeling for the poetry of linear patterns; but he lacks, of course, the riotous profusion of the Russian when the latter revels in a gorgeous splash of color.

Particularly interesting are Mr. Jones's designs for the ballet of "Till Eulenspiegel." In his scheme for the costumes, he has drawn a sharp distinction between the richness of the nobles and the poverty of the peasantry. The three chatelaines are garbed in gowns, magnificent in many colors, each of which is made of no less than fifty yards of the most expensive silks. Their trains are fifteen feet long; and their hats—as Mr. Jones has said—are as high as the dancers could wear without fainting. On the other hand, the clothes of the peasantry are made meagrely of mat-like cloths of all sorts,—any kind of sacking that would take color well. The setting of the market-place, with its emphasis, in the foreground, on the many-hued shop of the cloth merchant, and in the background, on the huge cathedral standing dark against the sky, conveys quite wonderfully a sense of the sharp contrasts of gaiety and gloom in medieval life.

Very effective also is Mr. Jones's picture of the tavern which serves as a setting for the "Mephisto Valse." The gloomy inn is lit up by the fires of hell, which stream from the fireplace in the front of the room. The costumes are of a darker value than those of "Till," and the esthetic effect is more dependent on the manipulation of the lights and shadows of the stage.

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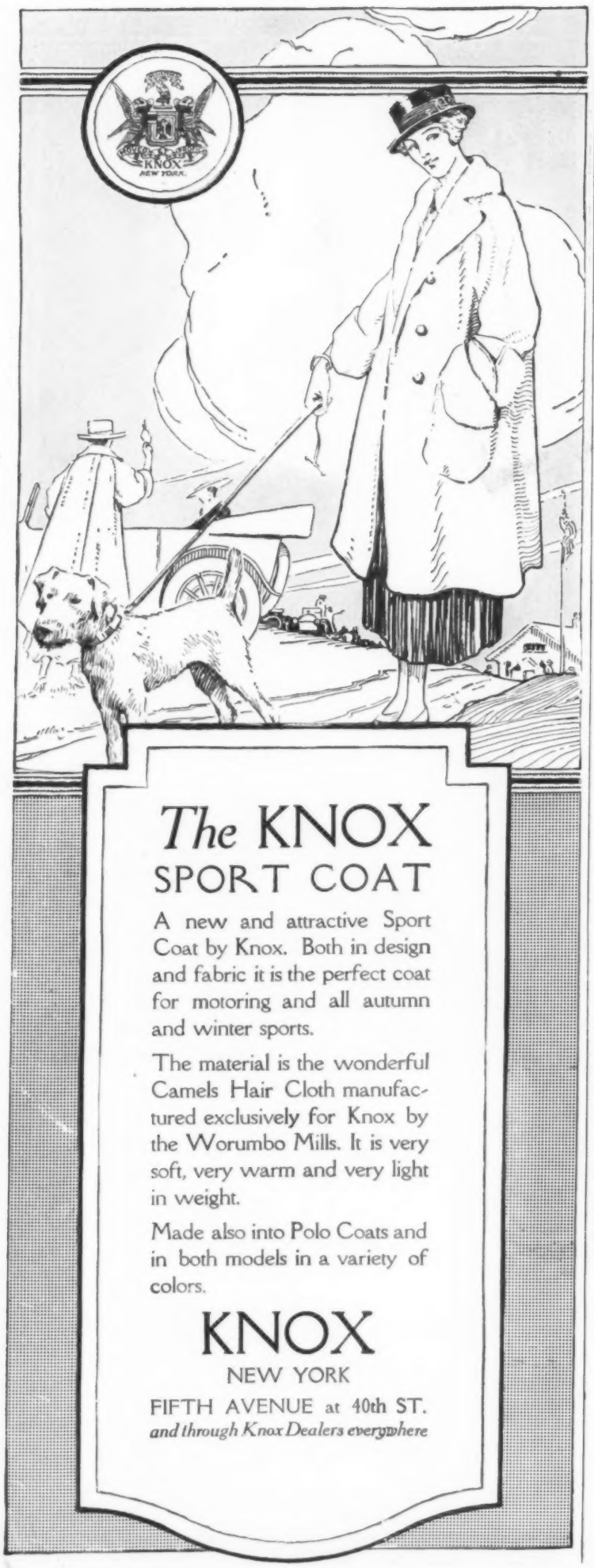

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Made also into Polo Coats and in both models in a variety of colors.

KNOX
NEW YORK
FIFTH AVENUE at 40th ST.
and through Knox Dealers everywhere

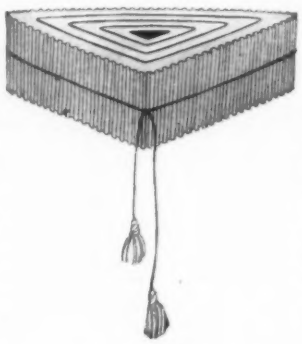
THE CANDY BOX

(*Continued from page 77*)

of candy are not seeking to furnish their homes. Really, it should not surprise one at all to have one's favorite confection come in a full-sized grand piano, which, when its sugary contents had been removed, could be used for the rendering of Chopin or Bach. As a matter of fact, the average woman who is in need of a pin-cushion or a sofa pillow usually prefers the regulation article, one with no secret recesses from which bonbons may be extracted, too often leaving sticky—and permanently visible—traces of their passing.

MCQUINN, HIS BOXES

Therefore did we search the shops for just our idea of a candy box,—a box, but yet not one simply reeking of pasteboard or tin nor yet one of gaudy red roses; for though we wished a box, yet there seemed to us no good reason why a candy box, when it does pluck up courage and reveal itself, should be inflicted with a distressing exterior. But there was not in the shops just the candy box to suit us—so we have had our artists design some. They are sketched with this article, and we guarantee that none of them secrets anything but candy.



Irma Campbell designed this box, and did it in cartridge folds, thus playing to the plaits in her frock and the plaits in his belt

Robert McQuinn, in his boxes on pages 77 and 154, has provided for many important contingencies. The box shown at the top of page 154, for instance, is just the sort of box to present to one's hostess; not that the semblance of an Oriental tea-house will in any way suggest her country home at which one has spent a pleasant week-end, but because there is something nice and solid about it, typical of the substantial regard one feels towards a person whose hospitality one has enjoyed. It is the sort of house any woman will like; she can lift the roof off without the least difficulty and discover all its secrets.

A BOX TO TASTE

The box beside it is a much more formal box. It is the kind of box to present to a person one does not know very well, to whom one wishes to appear as of unimpeachable good taste. The box on the right, on the other hand, is preeminently the box to present to a woman whose whims and fancies for having curious little things standing around—aquariums, Chinese gardens, and things of that sort—one knows well.

The pretty trunk-shaped box on the left in the sketch in the middle of page 77 is a sweetly sentimental sort of box. Nobody needs to be told what to do with a box of this kind. Indeed, there is a certain period in every man's life when he goes searching for just such a box. If it happens that now is that time in your life, you are indeed fortunate.

For a candy box for a woman over fifty, one could not do better than to choose the lady-box in the middle of this same sketch. Every elderly woman loves to have called to mind the quaint frocks of her girlhood, the ruffles, hoops, and the panniers. And should a man of forty, or thereabouts, have the misfortune to be stricken with a sentimental attachment for a débutante he may safely present her with the tall urn-shaped box at its right. It means so little and holds so much. But of course, the boxes with the silk tops in the sketch at the top of page 77 are ideal gifts for the débutante. She can use them afterwards to carry her cigarettes around in under a sock for the soldiers.

CLAIRE AVERY, HER BOXES

Claire Avery, in her boxes, has considered contents as well as destination. Consider the two at the lower left on page 77. Nothing but the real French candy, the kind that looks so much like jewelry and tastes like—French candy—could be worthy of a box so charming as this three-cornered affair. The lovely Wedgwood box at the left in the sketch is intended for a blonde. It is difficult to say just why,—and of course a brunette would be very glad to receive it,—but one knows by a certain incontrovertible instinct that this box of candy should by all the ethics of candy giving go to a woman with fair hair; indeed, that it might truly work out its destiny, her hair should be slightly curly.

In distinct contrast to the somewhat ethereal nature of the Wedgwood box is the business-like character of the box at the bottom of this page. This sort of box, however, has a sphere of its own. It is the box to present to a wealthy uncle,—bachelor, of course, or even widower. (One would never think of presenting a middle aged married man with a box of candy. It would be most unseemly.)

Everybody knows a certain number of people who do not eat candy either because they belong to the "Fast and Grow Fat" clan, or because they wish to foil those of their acquaintances who would like to give them bonbons. The thing to do with people like this is to get a really wonderful rich cake and put it in the round box, or some very rich Chinese fruit and place it in the triangular box.

(*Continued on page 154*)

This Claire Avery box is the staid sort of box one gives one's wealthy uncle—a bachelor uncle of course

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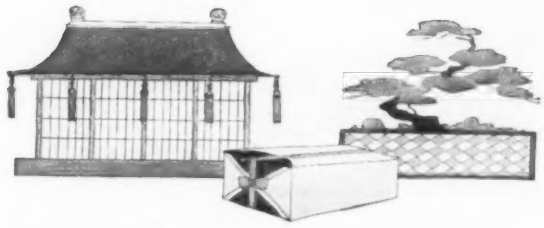

Every degree of affection can be expressed by a candy box. The oriental tea-house box is an extremely solid affair, typical of a substantial regard. There is no levity in the one in the middle—nothing but candy. The one at the right would denote a growing regard

THE CANDY BOX

(*Continued from page 152*)

AT the left in the sketch at the top of this page is a box like an oriental tea-house, with a red lacquer roof and dangling tassels of yellow silk. The roof of this box may be raised, to reveal the candy contents. The box at its left in the same sketch is also distinctly Chinese. The diamond design is done in purple and white below the green tree. On the box between, the stripes are black and white with a salmon colored bow.

Suggestive of an old-fashioned jewel case is the box at the left of the little lady in the sketch in the middle of page 77. The lines of the border are dull blue, the little roses are old-rose with green leaves, and an old-rose ribbon is tied around the box, with a knot of pink roses thrust through the bow. At its left is an urn-shaped cream colored box with figures painted upon it in black. Just a touch of color is given it by the cluster of three pink roses. The little lady in the middle might be dressed to taste.

The bag at the left of the sketch at the top of page 77 is of citron yellow silk tied with a blue ribbon, and the paper box which acts as a base for it is pinkish gray in tone, with little squares of blue to match the ribbon which ties the bag. The box in the middle is black, spotted with green and white. From this box emerges a bag of white and gray and black striped silk, lined with lemon colored silk and tied with a cerise ribbon. The round box is white with an outline design of conventional flowers in black, and the bag top is of white silk over which are scattered gray rings with pale yellow centers. A black ribbon borders the top and draws it together. The birdcage on page 77 is not at all a real birdcage. The wires and base of the cage are painted on in cerise; the drinking and seed cups are of dull blue; and the little birds are bright green, old-blue, black, and white. The garden hedge box behind the cage is made of rough green paper with real true, little wooden gates attached to the front and back. The Chinese box is of pale yellow with a blue rim. It has bright canary colored flowers in dull blue frames painted about the side, and blue tassels bob about.

And there is the box for French candy at the bottom of page 77. The little dancing figures with their ropes of flowers are done in soft tints upon an ivory background. The box at the left in the same sketch was inspired by a bit of lovely old Wedgwood. The background is a dull blue, the silhouetted figures, white.

The round paper box at the back of the sketch at the right below on page 77 is white with flowers in gay colors, and the triangular box is black with brilliantly colored fruit painted upon it.

For substantial candies, the box at the bottom of page 152 is appropriate. It is covered with silver gray paper and has crossed bars of silver over its surface. It is tied with a silver ribbon and sealed with a silver seal upon which is a design in deep plum red. The martial looking box in the middle of page 152 is of cadet gray paper, with triangles outlined in red upon the top, and a red cord and tassel.

Note:—The candy boxes illustrating this article will be made to order at a shop in town. Some of them have already been made up and may be had immediately but the others will be made to order in any colors desired. The name of the shop where these boxes may be bought will be given on request

SMART FASHIONS

(*Continued from page 104*)

the end of this would-be train forms a shirred ruffle above the belt at the back. The under part of the skirt hangs in full straight lines and is trimmed with jet bands. Between under-skirt and over-skirt falls the detachable train of black chiffon velvet embroidered in jet. A corsage of silk petunias could be added for color.

Many of the new Paris blouses are made with the peplum. Second from the left on page 104 is a peplum blouse of pale yellow Georgette crêpe picoted on all its edges, and it fastens down the back with round pearl buttons.

The high-necked blouse was shown again this season at the openings. The blouse second from the right on page 104 would be pretty in white crêpe de Chine, or in Georgette crêpe. The seams and edges are bound with white satin, and the small round buttons which fasten and trim the front are of ivory. A narrow tie of black satin may be worn at the neck. The frock at the upper right on page 104 will serve as an inspiration for making over a last year's velvet dress. The bottom of the skirt and the top part of the dress could be of the velvet and two yards of a heavy quality of crêpe de Chine would be sufficient to make the very new and smart chemise coat-dress. The dress fastens in front and the belt of crêpe de Chine loops in a soft knot in front with ends finished with ball ornaments of crêpe de Chine. The double collar of velvet and crêpe de Chine fastens close to the neck in front and is finished with a narrow tie of the crêpe de Chine.

The really formal suit for mid-season wear has become a necessity. Such a suit is illustrated at the upper left on page 104. It is of chocolate brown satin and is trimmed with wide broken bands of flying squirrel. This suit could be made to measure with collar and cuffs of flying squirrel by an excellent tailor for $85; with fur band trimming, $100.

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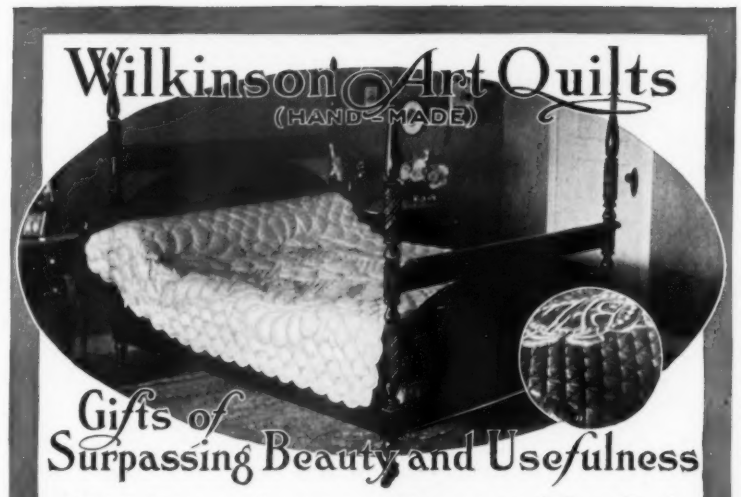

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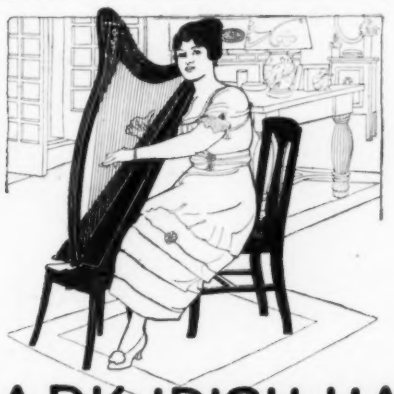

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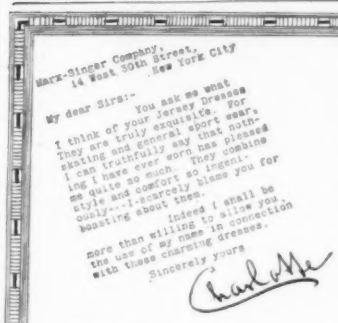
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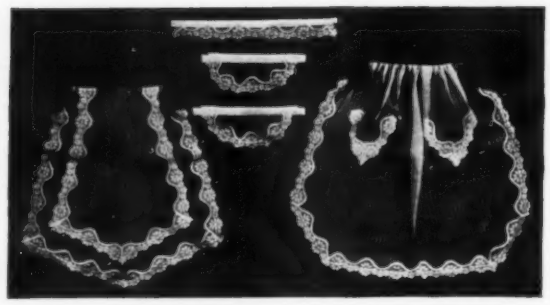


Left, apron of striped organdy, with lace and black velvet bows; middle, matching collar and cuff set; right, apron of sheer striped organdy with lace pockets

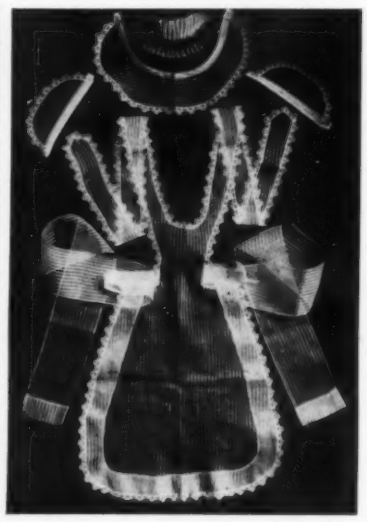
For the SERVANT *in the* HOUSE

(*Continued from page 78*)

and which is long enough almost to cover the skirt. Her costume is shown on page 158. The absence of folds makes such a costume less inflammable than one of a more flimsy material with a full skirt. A cap of Indian lawn, thin and cool, made with strings which tie around the head, is a picturesque finish to the uniform and at the same time covers all the hair, according to the demands of modern laws of hygiene. When the cooking is over, the cook dons a bibless white linen apron, which is made with five gores and finished with a five inch hem. White rubber-heeled shoes are the finishing touch to the spotless costume which makes that autocrat, Madame la Cuisinière, a veritable joy to the fastidious eye.

The kitchen maid should be dressed in a uniform practically the same as that of the cook, but the taste of the mistress of the house may decide upon the uniforms for the house and parlor maids. In some houses they wear white morning dresses and, perhaps, gray or lavender dresses in the afternoon. The regulation uniforms for the morning are of plain or striped gingham with plain hemstitched or scalloped aprons, white collars and cuffs, and always caps. Neat black low shoes with rubber heels ensure quiet and protect the floors. For the afternoon, plain black is the regulation and conservative garb, with a small apron of a sheer material with lace-trimmed shoulder-straps, and collar, cuffs, and a dainty cap to match. Two smart uniforms are shown, the one at the lower left on page 78, the other at the upper left on page 79.

In the afternoon, the housemaid may wear this dainty Cluny-edged net apron and the collar, cuffs and cap to match



A lace-edged apron of striped organdy has collar, cuffs, and fluted cap to match; outfits on this page from Joseph

THE MAID AND THE WAIST-LINE

A maid should be well-corseted. The large-waisted stays which women wear to-day is not to be permitted to the maid while on duty. A well-defined waist-line gives a neatness and trimness which somehow lends a sense of moral support, and it is always insisted upon by the really particular mistress, who understands its value upon the work of the household. A well-defined waist does not mean tight lacing, but merely a proper support which will ensure a neat fit of the belt.

The lady's maid must be very conservatively dressed, always in black, as in the uniform at the lower right on page 78. In the morning, the material of her uniform may be either fine mohair or cotton taffeta, with standing collar and cuffs of organdy, or some other sheer material, and a sheer dainty little white apron, without a bib. In the afternoon, if the mistress so desires, the maid may wear a black silk dress, or a black skirt and a black silk blouse, and, if she wears an apron, it should also be of black silk. When the maid accompanies her mistress outside the house, she wears a black coat and skirt, usually of serge, a black blouse, and a small black toque trimmed with black ribbon. An Alsatian bow of ribbon on the toque is pretty and relieves the severity. Black

(*Continued on page 158*)

WALPOLE BROS.

Irish Linen Manufacturers

373 Fifth Avenue, New York
[Corner of 35th St.]

An artistic design in Double Damask Table Linen

Table Set No. 301.

1 Table Cloth, 2¼ x 2¼ yds. 1 doz. 27 x 27 in. Napkins. Walpole's fine double damask. Scroll and Greek key design. Two 3 in. monograms on table cloth. 2 in. monograms on napkins. Hemmed by hand, laundered and boxed. Set complete.

Price $36.25

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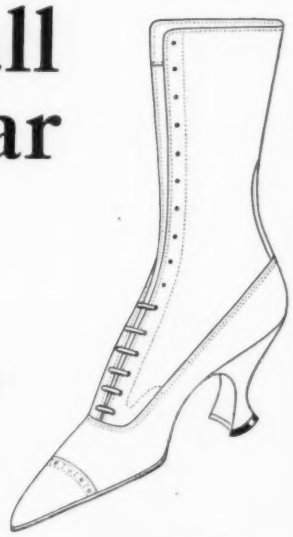
Walpole Bros. have recently opened a store at 583 Boylston St., Boston, for the convenience of their New England clientele.

New Fall Footwear

Lace and Button Models, capably hand made of different leathers, in tan and black,



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Other Styles at $10.00

Frank Brothers

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Between Forty-Seventh and Forty-Eighth Streets

Exhibit Shops: Chicago, 724 So. Michigan Avenue
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We have no agencies—Our Shoes are sold in our own shops only.

A Notable Achievement in Fabrics

One of the coats illustrated is made of Hudson Seal Fur.

The other is made of Hudson Bay Fabric by

The Fur Textile Co. New York

Fabric from

The Shelton Looms

These garments shown together at The Shelton Looms Fashion Show created a sensation.

The fur coat retails for $500 and the fur fabric coat for less than half as much. In color, texture and even in feeling, they so closely resemble each other as to be confusingly alike.

The fabric carries warmth, but is light in weight and of exceedingly beautiful texture.

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Scott, Halliberton Co., Okla. City, Okla.

The Nadia Smart Shop, Los Angeles, Cal.

Sidney Blumenthal & Co., Inc.
395 Fourth Avenue, New York

Lap robes of our fur fabrics are sold under the name of "Artfur" robes at leading stores.

WEDDING CAKE IN BOXES
WITH BEAUTIFUL MONOGRAMS

The Bride's Cake containing unique favors, Place Favors for the bridal party, Place Cards, Bridal Candle Shades, the Bride's Cake Knife, etc.

Our Price List of "Wedding Requisites," explaining our liberal express prepaid plan, sent free on request

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ESTABLISHED 77 YEARS

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New York Paris

Inviting your approving word of the Season's importations —

Original Foreign Models

No. 26 East 55th St.
New York

Gowns
Wraps
Tailleurs

For the SERVANT *in the* HOUSE

(*Continued from page 156*)

or dark gray gloves, and black shoes with rounded toes and low heels complete the livery for traveling.

The most practical uniform for the nurse is the one-piece white linen dress, which is covered with an apron while she is in the nursery; such a dress is shown at the upper right on page 79 and at the bottom of this page. The small cap, rather like that worn by a hospital nurse, and deep soft cuffs which protect her sleeves yet cannot scratch the tender skin of the baby, are the details that complete the house costume. The long picturesque English cloak of dark blue cloth, such as is shown on page 79, covers the costume for outdoor wear, and with it is worn a little bonnet to match, tied under the chin, and white cotton gloves,—all of which makes a most becoming background for His Royal Highness, the Baby.

The cook's uniform must be immaculate from the cap which completely covers her hair to the rubber heels of her white shoes. Over her plain white linen dress is buttoned a long well-fitting white linen apron; from Joseph

THE PERMISSIBLE CHOICE IN UNIFORMS

Of course, there is a certain leeway given in the choice of colors and materials for servants' uniforms, especially in the country house. For instance, one woman who moves her large household to a camp in the summer, has departed from the severe town livery and dressed all her maids in green linen frocks with aprons, collars, and cuffs of tan linen, and caps of écru net. The effect is picturesque in the woods, but such a departure from the safe road of convention is always rather a risky experiment and can only be carried out by an expert in cut and finish; otherwise, one's household resembles the chorus of a comic opera.

Not the slightest deviation of one small button is allowed to Sir Pompous, the butler who gives the tone to the servants' hall; his dress must follow tradition in every detail. An attack of apoplexy would be the result of any suggestion of a change to this personage.

Caps, both radical and conservative, for the housemaid, and a nurse's cuff; caps from Joseph, cuffs from the Nurses' Outfitting Co.

His morning and early afternoon uniform consists of a black serge dress coat, with a high black waistcoat, a dark four-in-hand tie, and dark gray striped trousers, as shown at the lower left on page 79. For late afternoon and dinner, a low waistcoat is worn with a dress shirt, black trousers and dress coat, as shown at the lower right on the same page. The footman wears an indoor livery of dark blue or black cloth, with oval or flat buttons of gilt or silver with the monogram or crest, if one choose. In the morning a striped waistcoat of white and black with silver buttons, or of yellow and black with gilt buttons, should be worn; and for afternoon, the waistcoat is white. Some houses adopt a court livery for the footman in the afternoon, but it is only the really large households that attempt this formal dress, with its satin knee breeches, silken hose, and buckled shoes, for it only looks in place where there are a large number of men servants. However, if one attempts this, a correct livery is shown in the middle of page 78.

The careful housekeeper dresses even the houseman, who is never much in evidence (his thankless tasks are the odd ones of caring for the furnace and the windows), in a plain suit of black or blue mohair, with a straight-collared coat like the navy coat which is smart, and neat.

Women are paying much attention to the liveries of their chauffeurs and footmen, who should be dressed exactly alike, and who, in the well-cut smart new models of this season, add greatly to the appearance of the car. Two excellent liveries are shown at the upper right and left on page 78.

If one feels that all white is trying for Baby's eyes, his nurse's uniform may be of a delicate color. This is the way it appears without the apron; from Dix and Company

Anthony

Presents

The New Fashions for Fall & Winter

Gowns for Evening & Afternoon Wear

Suits Wraps & Furs

16 West 46th St.

Near Fifth Avenue

New York

TINTEX

A simple, convenient color restorative for my lady's dainty silk lingerie.

A magical laundry tint that holds the fresh newness and the original color shades in undersilks, crepe de chine waists, silk gloves and silk stockings.

TINTEX is made for you to use—in your wash bowl if you like. Dip the silks once and presto! the original delicate color has returned. TINTEX won't stain your fingers.

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THE TINTEX CO., 461 8th Avenue, New York

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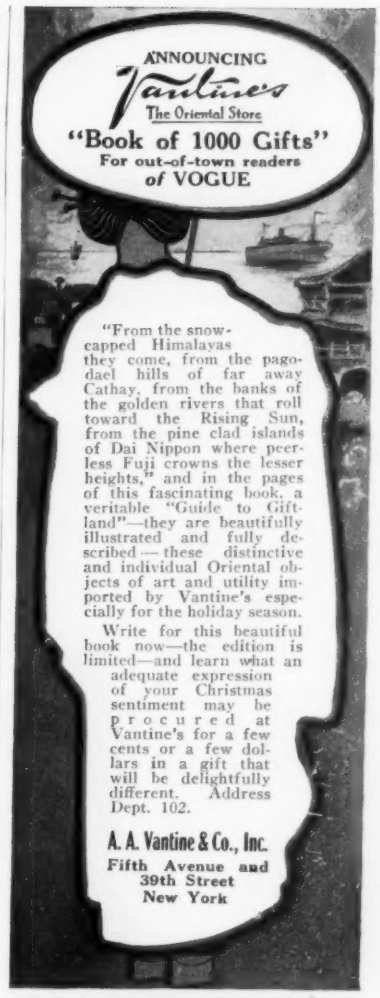
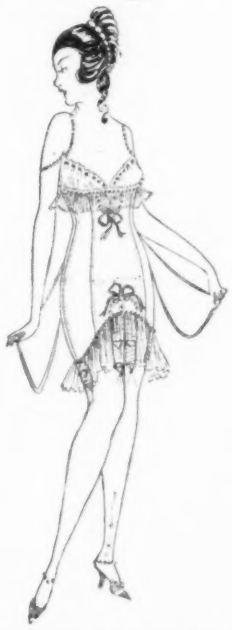


Schwartz Corset



The new materials for fall have just arrived as well as an attractive selection of French models which can be correctly copied for patrons accustomed to being fitted abroad.

Fittings under personal supervision

MME. S. SCHWARTZ

Corsetiere

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In Glove, Gauntlet and Mittens the Hansen line shows an attractive array of exclusive styles, covering the widest range in every glove demand.
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The Squirrel of "Infinite Resource and Sagacity"

Unlike so many of his boon companions he is not careless of the hapless victims of his appetite. By no means. He is an orderly squirrel and an industrious one.

When he has cracked a nut, as he does with surprising ease not to say dexterity, he drops the shell in a mahogany finished bowl especially provided for the purpose. This in itself singles him out from among other squirrels, qualifies him for a place in your affections.

You should see him at work. Please do. He's the smartest thing in the world. Not only is he an adornment to the sideboard, but a useful member of the household. Never forget the oh, so excellent bowl—you will appreciate this when you see it.

At novelty and gift shops and department stores. If unable to find him, we will tell you where—a postal will do. Oh yes! He insists on $4.00 for his exclusive services.

Mirrors, of Polly, Owl, Chanticleer Door Knockers and Curtain Holders

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460 FOURTH AVENUE, NEW YORK CITY

Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

Sizes 7 to 10½

White Buckskin, Button or Lace
White Linen Button (white soles). **$4.50**
Tan Russia or Black Russia, Lace or Button **3.50**

Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8

White Buckskin, Button . . . **$3.00**
White Buckskin, Lace **3.50**
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Tan Russia and White Linen, Lace. **2.75**

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Baby's "AID-TO-WALK"

ankle support shoes have the endorsement of the highest medical authorities.

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Gowns of Distinction
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SCHNEIDER-ANDERSON

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VOGUE POINTS

GOUPY, of Paris, in making the skating blouse at the right, chose for it a Persian patterned pongee silk, for the formidable rival of the Chinese motif in fashion is the Persian motif; one sees it in hats and bags and in all manner of smart decorations this season. The very French thing about this blouse is that this design is emphasized by French knots of wool embroidery, which also edge the blouse.

SKATING blouses mean skating bags, and Goupy, not satisfied with making the skating blouse above made another, a lovely one of orange colored ratine trimmed with gray cloth; and then made the bag above to go with it. This bag is of the yellow ratine, to match the coat, and is corded and strapped with the gray cloth and fastened with a small steel buckle.

WHILE the autumn hats are so sparsely trimmed that the trimming seems merely an incident, it is a very important incident and a very delightful one when it takes the form of such little hand-made flowers as those below. These new trimmings are of wool, of velvet, of ribbon, of fur. The ones of fur are delightful; bits of moleskin, for instance, are shaped into grapes and dyed any color, real or unreal. At the left above is an apple of fluffy brown and tan and blue angora wool, with green plush leaves. The flower at the right above is also of wool—robin's egg blue yarn with a glowing purple center and green leaves. In the middle is a flower made of rows of narrow rose velvet ribbon with centers of purple taffeta.

WHO but a French couturier like Bulloz would have thought of putting a picot edge on blue serge and using the serge for the collar, cuffs, and the narrow belt on a frock of gray panne velvet? As shown at the left, the serge collar is lightly embroidered with silver and put on in tiny cartridge folds. The serge cuffs are put on plain. The belt encircles a wide section of finely plaited fawn velvet set above a deep serge hem. In front this belt is a plain, rather wide band, but in back it narrows to a three-quarter-inch band tying with long ends.

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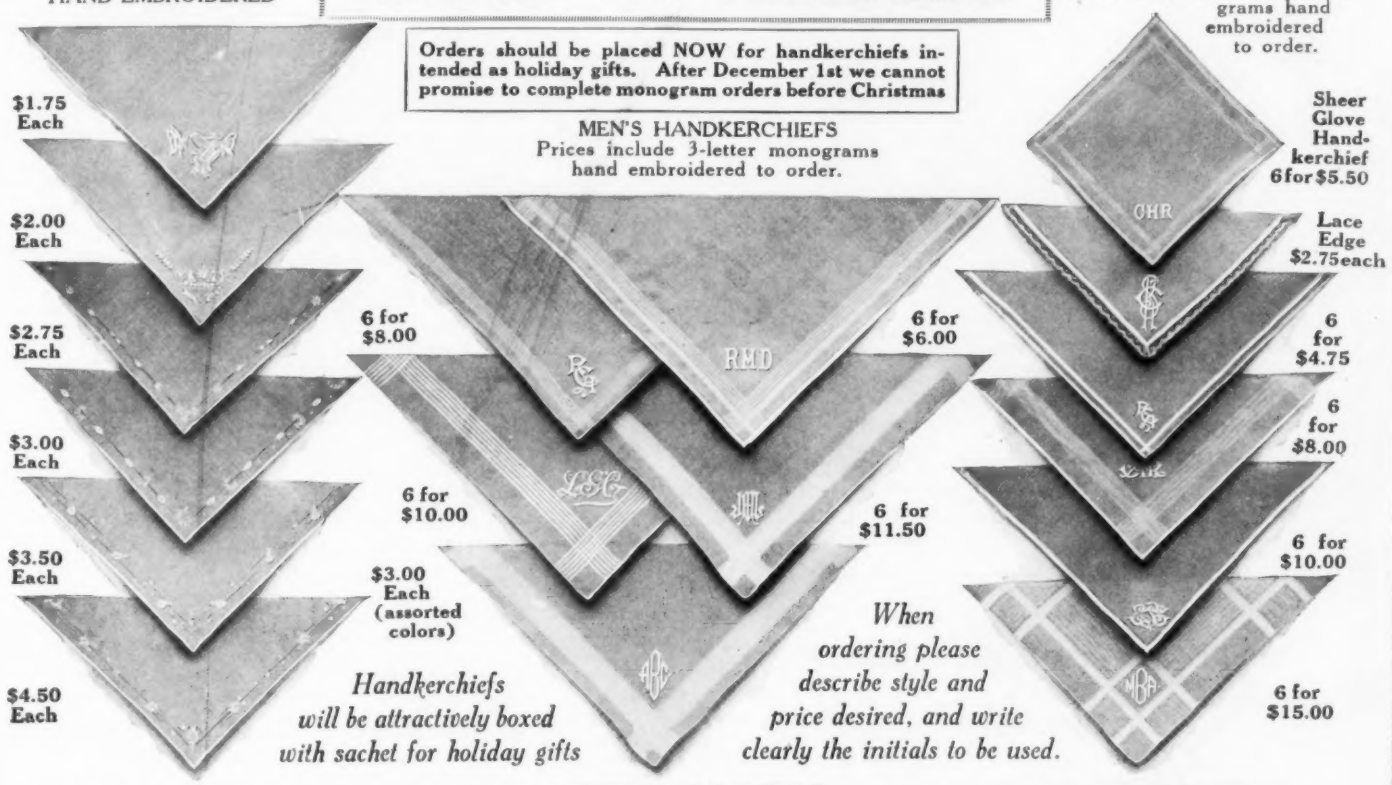
Exclusive Gift Handkerchiefs

WOMEN'S SHEER SWISS HANDKERCHIEFS HAND EMBROIDERED

Orders should be placed NOW for handkerchiefs intended as holiday gifts. After December 1st we cannot promise to complete monogram orders before Christmas

MEN'S HANDKERCHIEFS
Prices include 3-letter monograms hand embroidered to order.

WOMEN'S MONOGRAMMED HANDKERCHIEFS
Prices include 3-letter monograms hand embroidered to order.



Handkerchiefs will be attractively boxed with sachet for holiday gifts

When ordering please describe style and price desired, and write clearly the initials to be used.

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A VERY SMART FORSYTHE WAIST

564—Tailored model with flat sailor collar, front ornamented with tie of self material, cording across front of waist, with gathered fullness down front. New Tailored cuff fastening on the outside with two pearl buttons. In Silk Cashmere, white only. Price.....$8.75

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ORIGINAL CREATIONS

interpreting the smartest developments in the world of fashion.

Reproductions of models limited, insuring patrons exclusive dress

GOWNS SUITS
WRAPS COATS

The veracity and versatility and the clear outdoor atmosphere which mark the work of Earl Horter are apparent in the etching of "Ye Olde Curiosity Shop," recently exhibited at the Keppel Galleries

A R T N O T E S

(Continued from page 81)

The subject of the triptych is Harmony, which appears in the central panel, personified, after the manner of art, in the form of a woman. Clad in flowing classic draperies of an intense yellow, Harmony rests one knee upon a broken antique column, significant of the simpler melody of past ages, while she strains her ear to catch amidst the confused sounds of the present-day world the complex rhythm of the music of the future. At her left are grouped gaily singing children reminiscent of older Italian or Flemish art, and behind her rises a background of brilliantly green trees.

In the panels at either side are suggested the elements which shall be combined in this complex rhythm. The panel at the right presents the simpler more lyric elements.

Etchings and drawings by Earl Horter in view at the Keppel Galleries, September 26 to October 14, show the work of a typically New York etcher who finds inspiration in all phases of the life of the city, from the crowded, picturesque, lower East Side to the lonely gas tanks of Astoria standing out against the sky, and from long vistas down the city's streets to old bent trees in the open.

His vision is clear and honest and his portrayal of it true. He is equally interested in the structural and in the more obviously beautiful, in the mechanical and the natural. His work shows a delightful quality of real out-of-doors atmosphere, with shadow and clear sunshine. There is accuracy of drawing and clearness of depiction which are a relief in these days of work slurred for the sake of immediate effect, for only he who can draw it is entitled to slight a detail.

His "Balconies, New Orleans," shows his love and mastery of the drawing of intricate detail in the old French ironwork, which is done with such delicacy and subordination that it adds a note of charm and does not detract from the whole. In the "Courtyard, 28th Street, New York" is apparent the same love of detail but with such versatility of handling as to bring out the varieties of texture. This is true of "Ye Olde Curiosity Shop," where old wood, silver, and glass stand side by side. In "A Naples Quarter", he breaks away from the structural clear line and vista to the softer tone etching with no distance and only a foreground of figures and push-carts against a plain flat house-wall. "The Farmhouse, Germantown" is full of sunshine and shadow.

The water color drawings are full of the same clear vision of the out-of-doors, the same study of form and light. The bright touches of clear color, of dark smoke stacks, and yellow Neapolitan sunshine are clear, pure, and unspoiled. Contrasting with these etchings and drawings in which are introduced small figures, is one wash drawing of a reclining nude figure treated in simple large planes of light and shadow, "Figure study."

The exhibition shows a clearness and freshness of vision combined with vigor and skill and rare delicacy in handling a medium the technique of which he is master. With the exception of a few lessons in the craft itself under Senseney, Horter has been his own master. He is vice-president of the New York Society of Etchers, and received the silver medal for his etchings which were exhibited at the Panama Pacific Exposition.

A SINGING-GIRL

The beautiful night is hushed; it is near to the death of the night.
A singing-girl out in the starlight, alone at her silver screen,
Is looking in vain for the coming of him who should give her delight:
Her golden hair-pin glitters, her gown is of delicate green.

She could not bear any longer to lie on her lonely bed;
Faint is the light of her lamp and the fire of her brazier is dead.

Nothing may comfort her now save only for thought of her love
To sing in the dark her songs that falter, waver, and weep,
Borne to the tune of a samisen softly sounded above,
High in the neighbouring house by one too happy to sleep.

Translated from a poem written three hundred years ago by a poet in Canton, China.

UNGER BROTHERS
Sterling Silverware

Illustrated, the RADNOR SET, Empire Engraving

SILVERWARE THAT REFLECTS THE MODE

Unger Brothers are the leading designers of sterling silver articles for the toilet table. The dominating note in current artistic expression is to be found in their many beautiful creations. The fashionable woman has declared that toilet articles *must* be silver. To obtain the newest and most artistic pieces, look for the U. B. trademark. The name of a dealer in your locality who displays Unger Ware will be gladly sent on request. Address

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Half pound box, postpaid, on receipt of 25¢

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To the Dealer – Complete trade information furnished on request – we want your name and address – *write us today*

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This Model $4.00

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WONDERFUL FRENCH
SILKS
Obtained through Our
PARIS SHOP
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QUALITY SUPREME
Prices
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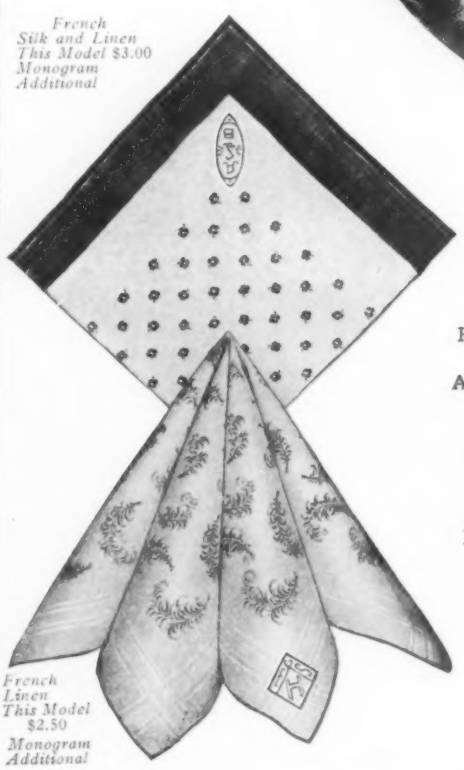

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Silk and Linen
This Model $3.00
Monogram
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DISTINCTIVE
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French Linen
Prices $1.50 to $2.50
Silk and Linen
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French
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Our PARIS SHOP has surpassed all former efforts in sending us from the Master Looms of Europe the most Unusual Selections in Neckwear, Handkerchiefs, Mufflers, etc., for immediate and Holiday needs.

Orders by mail filled promptly—State colors preferred

A. Sulka & Company

NEW YORK
34 West 34th Street

PARIS
6 Rue de Castiglione

AS SEEN *by* HIM

(*Continued from page 81*)

progress of the meal, but I do not care for it. There perhaps is no happier way to exercise one's individuality as to special dishes and wines and odd amusements than to give a luncheon or a tea or a matinée or perhaps an evening. The latest success at the music halls is always obtainable and can be engaged to come for the interval between the end of dinner (this would be about ten if it were a formal affair) and the dancing. There should be a supper after midnight and then again one of those breakfast affairs about four in the morning with buckwheat cakes and sausages and scrambled eggs. And of course there are always punch and light refreshments from the time of the first supper until the departure.

ROUMANIA, THE FASHION NOTE

I have no doubt but that Roumania will lend a note to the fashions. We have used up nearly all the other nations now. As luncheons are the functions at which to exploit novelties, perhaps a Roumanian déjeuner might not be amiss. Caviar is one of their chief dishes; they make a salad of it and there are always three kinds at the restaurants. Other Roumanian dishes are *ciulama*, chicken with a sauce in which flour and butter are used; *scordolea*, a dish for the people, a species of fearful hash of crawfish, garlic, minced nuts, and oil; *baclava*, a cake of almond served with a sirup of roses. The Roumanians, I believe, are very fond of sweets, and their decorations are rather garish and barbaric.

Newnham-Davis, the English author, gives the menu of a breakfast he had at Bucharest: *glachi de carpe* (otherwise any cold fish, for carp I think are horrid in this country) with mayonnaise; *œufs polenta*, which, after all, are a variation of eggs with a thick white sauce; *pilau*, which we care little for and which consists of meat and rice in balls; and egg plant with tomato. From Russian menus a Roumanian luncheon could be arranged without much difficulty. I believe that they consume potted meats and truffled fowl and that they also are fond of fruits. The real Roumanian sausages would perhaps be garlicky and unendurable, and the wines are apt to be very sweet or thin and acid and I doubt if any of them could be obtained here. Perhaps you might get dragasami, a Roumanian white wine with the flavour of muscatel grapes.

In New York one of the most popular ways of entertaining during the season is the Sunday luncheon. This should be not a large affair—about ten to twelve people—and the hour should be half-past one. Everybody gets away by four, which is very convenient, as so many society women take Sunday afternoon until tea-time to look after their settlement and charity work. Sunday afternoon remains the one time in the week for dropping in on one's friends or paying calls. Sunday evening dinners are for the most part small informal affairs. However, even in the depths of winter, so many go to the country for Saturday and Sunday, that the town is really deserted by fashionable society.

ALAS FOR THE BEST OF US

I fear that the suggestion I made two years ago has come back like a curse on me. I was so trusting in human nature as to say that the movies were not so bad, and that even the best of us could indulge in them as innocent pastime. And now we are inundated with movies. Every one is interested in them; they do not just tolerate them, they enjoy them. At Newport and at Lenox and at Bar Harbor and up the Hudson and along the Sound and all over the adjacent and outlying districts, amateurs have been posing and performing in special movies. Sometimes they write their own scenarios but at other times they employ the best directors and the best authors, if I can use that much abused and misapplied term. And when the pictures are released people will talk about them nearly as much as they will talk about their favorite plays.

I am glad to see that cards are to be revived at balls for the benefit of the dowagers and their cavaliers. The dance mania has settled on us as a national obsession and I am sure I do not mind it so long as the dancers are supple and young, for the steps are a bit intricate and must be gracefully done. There is a whisper that skating will follow its revival of last year, for now several houses are fitted up with rinks of the latest improved pattern, and are not merely a space flooded over in the garden.

One nuisance will be spared us I am sure, the Washington Square Bohemia. I am glad to see that one of the most clever and caustic of writers whose initials "J. L. F." can easily be recognized by the readers of Vanity Fair has given it a death blow in one exposure.

The season promises much even to those who do not care for the whirl of society but prefer what the metropolis can give them,—concerts, the opera, the art galleries, and the playhouses. Even if one is not mentioned in the "society news" one can always make friends, have a gay time, know a lot of interesting people, and be in the center of life during the full swing of the season.

EXCELLENT VALUES IN THE BOOK DEPARTMENT

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—designs not only for school, shopping, business, but for afternoon occasions and evening affairs. All Betty Wales designs are modeled especially for college girls and youthful women.

Charming, simple, yet possessing distinct style-superiority, a Betty Wales Dress remains in style longer than one dare hope, and materials outlast the style. *Ploshkin* on the label is your guarantee.

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Opposite Ritz-Carlton Hotel

The Nestlé Permanent Hair Wave

Before Waving

Nestlé Waved

THIS discovery is becoming more and more popular. Even our London records of permanent waving were broken by the New York establishment this summer. And yet we had to select our public. We discouraged every client who desired the well-known "frizz," which is made by twisting the hair in rope fashion over hair curlers much too thin for human hair not to be injured by them in time. The "frizz" is of course, most effective, but it means this to human hair:—

When you rub a smooth piece of paper between the palms of your hands you get visible creases. These creases weaken the paper and similarly "frizzy" hair has its cortex creased. It is weakened and in many instances breaks off some time after. The "frizz" is done by people, generally hairdressers who own and speak of "waving machines." It is the result of machine work, and not of brain and knowledge. The Nestlé method never gives a single crease to the hair cortex.

The transformation of straight hair into wavy character is absolutely on scientific lines which must be beneficial to every hair no matter how often such hair is waved. Does the reader know why there is such a thing as naturally curly or wavy hair? Don't guess, but read the solution in Mr. Nestlé's booklet on this subject, supplied free of charge. Mr. Nestlé, the original discoverer of the permanent waving principle and the principle of the curly hair growth on children, is the first scientist to give a definition and to prove it. At our London and New York establishments the straightest and lankiest hair is transformed into naturally wavy within two hours. It can then be washed; neither sea-water, hair lotions, steam of the bath, or any other application of humidity influences it. Indeed, if human hair did not grow away from the head, one application of Nestlé permanent Waving would be the waving of a lifetime. It is only owing to the fact that our hair grows about one-half an inch per month, that this waving has to be repeated again from time to time. Over 50,000 heads have now been treated by the inventor and his staff since permanent waving first was offered to the public in 1905 in London. It is the only waving applied to most of the crowned heads of Europe. It may, in fact, be called the solution of the straight hair problem for those who are able to avail themselves of it. The cost for permanent waving is according to the quantity waved. It can be had from $12.00 upwards.

The Nestlé Waving Home Outfit

Ladies desiring to wave their own hair are offered our Home Outfit. This contains the replica of our own method and implements. The heating agent required is taken from any electric lamp and the heat that reaches the hair is actually less than that required for ordinary iron waving.

Mr. Nestlé, who is in attendance personally in New York, sees to each sale of a Home Outfit and gives exact directions, as a pattern curler is given, showing how the hair for which the Outfit is purchased should be wound. The guarantee which goes with this Outfit is that any hair for which the Home Outfit has been sold can be successfully waved by means of the Home Outfit. Over 2,000 of these are in actual use throughout the United States and Canada. Its price is $15.00.

Apply for our illustrated and free explanatory Booklet.

C. NESTLÉ CO.

657-9 Fifth Avenue, Corner 52nd Street, New York

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London, 48 South Molton St. and 44 Dover St.

Pupils of good education between the ages of twenty and thirty-five are now instructed by Mr. Nestlé in permanent hair waving as a profession.

WHAT'S IN A MUFF?

(*Continued from page 93*)

now so tiny that they nicknamed me "little barrel;" again I grew to enormous size, all in ermine, or I was made of angora goat, swan's-down, blue fox, or Siberian wolf and grew so long that I reached to the ground. I repeat, the most learned furrier would find difficulty in retracing the innumerable changes which I have undergone.

If I remember correctly, this latter stage, when I was in the time of Madame de Pompadour, when the fashion of sleigh-riding was at its height. Delightful period! I see my self in the hands of the charming skaters of Lancret or Boucher, or carried by Parisiennes gliding through Dutch landscapes, shivering and huddled together, but ever courageous and seeming to make of me a shield to ward off the bitter wind. I see myself again in the engravings of this period, in prints which show the halts at the inn, the passengers in the diligences, and I find myself again in the midst of affairs of gallantry, where I appear as "the nest for love-letters," "the letter-box lined with white satin."

A GAINSBOROUGH MUFF

But it is chiefly in the portrait of "The Girl with the Muff," by Sir Joshua Reynolds, that I show to best advantage. There is also that portrait of a similar subject by Madame Vigée-Lebrun, in which I am raised to the very face of the model to display the tawny gold of my fur. And then there is the portrait of Mrs. Siddons by Gainsborough. You remember it? The beautiful woman is clothed in an exquisite gown striped in white and blue, with a buff shawl half falling from her shoulders, and she wears a wide hat of black felt and ostrich feathers (one of those hats which have done more for the fame of Gainsborough than all his portraits). She is seated, and with her left hand she holds upon her knees a great fox muff, the fur of which she seems to caress with her right hand as if to show the better the whiteness of her fingers.

Now, let us see. If I am not mistaken, we have come now to the reign of Marie Antoinette, and there, I confess, my caprices succeed each other with a rapidity which approaches dizziness, frenzy. I cannot follow myself through the labyrinth of my extravagances. All that I can remember clearly is that one evening in 1784, I appeared at the Opéra under the title of the muff "*d'agitation momentanée*." My friends, I pray you, pardon me. I have racked my old brains in vain for eight days in succession; it is in vain that I search my memory for the exact meaning of this term "*d'agitation momentanée*." Heaven knows, none the less, the success which I owed to that name.

Then came the Revolution,—a sad and fastidious period, in my opinion,—then the Empire, and then Romanticism. I admit that my rôle was not a brilliant one in those days. They actually reduced me, so to speak, to nothing, confining me for several seasons to the mediocre rôle of glove-muffs, a sort of marten mitts which joined to form a muff when the hands were put together. By way of compensation I held an important place as the traditional great muff of the bourgeoisie, Parisian or provincial—a muff-lunch-box, a muff luggage-van, seen on the banks of the Seine on Sundays, among picnic parties and loud laughter and songs. But all that was commonplace and suited me but little.

At all events, I have since resumed my flight and the course of my vagaries; to-day I appear in monkey, beaver, or swan's-down; to-morrow I am of squirrel, otter, or chinchilla. I am decorated with tails of zibeline, with velvet, plush, astrakhan, or feathers. I am perfumed with heliotrope, rose, gardenia, or lemon verbena. I have been the "bird's nest muff" in shirred satin, lined with black and white laces, with whole flocks of frightened finches and parrakeets hiding in the folds of the satin. I have been the "flower muff," minute, made of ivory colored, cardinal red, or marine blue plush, with tufts of roses, marigolds, or camelias blossoming amid ruffles of lace. I have also been the "Watteau muff," with a circle of little loves painted on white satin, and the "Figaro muff," in black velvet, entirely covered with a net of black and gold chenille, with three humming-birds in a nest of black lace. The "Duchess muff" was another of my incarnations, all in marabou imitating fur and sprinkled with little satin knobs. And then I was the "Castillan," a muff of black-dotted plush with an orange parrakeet in the middle, standing out against a fan of black lace and, later yet, the "Minerva," in skunk or zibeline with a knot of black satin and an owl's head.

THE MUFF REMAINS THE SAME

And in spite of everything, I have remained the Muff, the same immortal Muff, with which the children love to play, the silky hair of which they caress with delight, and which they use for every imaginable game, hiding little objects within it for the joy of hunting them out and even thrusting in by main force grandmother's little King Charles spaniel. I have remained through all the years that muff which, coming back from summer exile with the first frosts of November, gives, from the moment of my first appearance on the boulevards, so intimate and delightful a feeling to those who comprehend the most delicate shades of those graces which every woman,—be she coquette or ingénue—knows how to display as she plays with her fan, carries her umbrella, daintily lifts her skirt as she crosses the muddy walk, or passes by clad in a long furred mantle. Indeed, it is true that woman, that exquisite and delicate flower, blossoms most gloriously among furs, like those white hot-house gardenias which open and develop in a nest of perfumed cotton-wool.

The Lovely Girlish Complexion

has a soft, smooth, clear skin with childish freshness and color. It is a well-established fact that many refined and beautiful women for years have depended upon

Hinds HONEY AND ALMOND **Cream**

to assist in retaining their early attractiveness by keeping the skin smooth, clear and refreshed. Even though this pure, safe, delightful cream may not be tried until matronly cares have left their traces, it will accomplish much by invigorating and softening the dry, colorless skin. It retards the forming of small wrinkles.—Sun and wind will not injure complexions protected by Hinds Cream.

Let us send you booklet and liberal samples of Cream. Enclose 2c stamp for postage.

Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c; Hinds Cold Cream in tubes, 25c.

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Try HINDS CREAM SOAP

It yields a rich, creamy foam that easily cleans, softens and freshens the skin. Since it is pure, highly refined and contains no free alkali it will not dry nor irritate the skin —An ideal soap for delicate complexions.

Price 10c and 25c. Trial Size Cake postpaid, 5c.

Set of Swedish Crystal—With cut stems and an etched pattern. Prices per dozen—Goblets, $10 — Clarets, $9.50 — Champagnes, $9.50 —Cocktails, $9.50—Wines, $9.25 — Cordials, $9 — Water Tumblers, $5—Whiskeys, $3.50 — Highballs, $6.

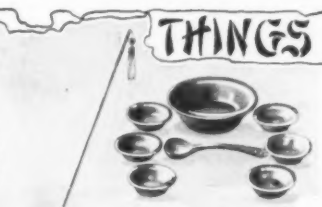
Covered Ice Cream Moulds—Oval melon, 3 pint size, $2.38—Border mould, $3.25 —Chicken, 1 quart size, $3.25.

WHEN you entertain this winter give your table the added charm that comes from our great variety of articles which give each course a touch of the unusual and provide greater convenience and smartness in the kitchen and pantry.

May we send you a copy of "A Glimpse of the Thousand and One Things at Lewis & Conger's" with our compliments?

Forty-Fifth Street **LEWIS & CONGER** Sixth Avenue, New York

THINGS ORIENTAL



"Bussan" rich brown **Nut Set** of eight pieces—large bowl is 5½ inches in diameter—individuals 2¾ inches. Postpaid to you in a delicately hand-painted box for One Dollar.

A HEARTH BROOM, about a yard long—made in **JAPAN** from **Cocoanut** fibre—topped with bright Chinese Silk Tassel. Postpaid seventy-five cents.

From the Province of Akebi, Japan—**A FRENCH STYLE FLOWER BASKET,** woven by hand from snowy white Wistaria root:—not quite two feet tall. Express prepaid for One Dollar-Fifty.

FROM **BASKETS** TO **BRONZES**—FROM **TOYS** TO **TRAYS;** Catalog "C" is brimful with new and unusual articles from The Mystical Eastern Lands—and, it's **yours** for the asking—

ORIENTAL IMPORTING COMPANY
"The American Home for Things Oriental"
EVERETT, WASHINGTON, U. S. A.

The "Breakless" Bar Pin

Joint, catch and bar made of one piece of Sterling Silver. Patented and Warranted not to break. As brilliant and smart as a genuine platinum—set diamond bar.

To be had at shops serving a discriminating clientele
Not authentic without our Trade Mark.

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Cupid
EXCLUSIVE DESIGNS

The latest early winter style is gracefully pictured in Cupid Hats.

To be seen at all leading stores

William Rosenblum & Co.

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A Statement

—by Lillian Russell

So many people have asked me—

if Lillian Russell's Own Toilet Preparations are really my own—

if I am actively engaged in their production—

if I use them myself—

—that I consider this statement due my many friends, whom I am not privileged to meet in person:

Lillian Russell's Own Toilet Preparations are made by the formulae and of the pure ingredients that I have been using for the last 25 years.

I am active in their production—in fact, they are my hobby.

A remarkable old French chemist presented me with my toilet formulae. They had been cherished for years by famed beauties of France.

I found that these various preparations, when made by my private chemist according to the formulae, acted like magic in keeping my skin clear, firm and youthful. This chemist is now producing Lillian Russell's Own Toilet Preparations for my many friends and for myself under my own direction.

Talcum Powder
Liquid Dressing
Rouge Vanity Box
Lip Rouge
Shampoo Powder
Hair Tonic
Rejuvenating Powder
Smooth-Out Cream
Skin Emollient
Cleansing Cream
Purity Face Powder
Vanity Box

My friends have spoken so highly of my toilet preparations that their demand by discriminating women has become nation-wide and most good drug and department stores sell them.

I should like all women who are dainty and particular about their appearance to know them. So if you cannot obtain them I should be pleased to supply you direct.

Lillian Russell
New York

GETTING INTO GOOD HABITS

(*Continued from page 52*)

of the breeches are so conspicuous in their check that they look like horse blankets. Coats are so rippled and braided that one would hesitate to use them for street wear, to say nothing of wearing them on a horse. Even if one can not afford the best and most expensive tailors, there is no reason why one should be conspicuous or eccentric in one's dress.

THE SIDE-SADDLE HABIT

Side-saddle habits have much the same variation in good and bad form as have cross-saddle habits.

The skirt worn for the side-saddle is invariably the "safety," and in these days even the ready-made habits have the apron skirt. With this skirt, when one is in the saddle, the legs are completely covered by a skirt on the outside, but on the under side only the breeches touch the saddle; one strap over the right foot and a button and buttonhole in the right places are all that is necessary to keep this new skirt in place. It is absolutely safe in case of the horse falling or of the rider being thrown, and when off the horse it is looped around and covers the breeches.

The coats of the side-saddle habits are made with small lapels. A buttonhole is always on one lapel so that a flower may be worn. Pockets are made with or without flaps. Much neckcloth or tie—more than in former days—is shown at present. In length, the coats vary; sometimes they are so short as to come only to the horse's back when one is mounted; sometimes they are longer. They are made with from one to three buttons and are not very full in the skirt,—never rippled,—for a woman, as has been said, should give a slender and long-waisted appearance in the side-saddle. The sleeves are plain and finished like a man's at the cuff and on the shoulder. It is well to have a bit of rubber at the tail of the coat, so that the sweat of the horse will not injure it. Waistcoats may be made of small plaids, striped and checked materials, in light or heavy weight; but they must be carefully designed. One correct for hunting or park riding is on page 51.

Extreme care should be taken to make the hair as neat as possible. It should be neatly coiled at the nape of the neck something like the English "bun," which should be as small and tight as possible. Then over the hair a net is usually worn to keep the hair from blowing. It is much better form to wear the hair thus low on the neck than to wear it drawn up under the hat and piled on top of the head. And hats should set well down over the head and fit firmly. No hatpins should ever be worn; instead, an elastic is worn under the hair,—not under the chin, except for young children, when, of course, it is permissible.

FOR SHOW RING AND HUNT

Hat guards are smart, but seldom necessary. They are used extensively for hunting and should not be worn in the park or in saddle classes in the show ring. They are worn solely to keep the hat from being whipped off by branches while one is riding through the woods. The guards are of all colors,—mixed green and red, brown and red, green and yellow, or plain black, blue, red, or gold. The use of colors in these guards has arisen because they are usually of a color to match the color on the coat collar, which represents the hunt of which one is a member. A red hat guard is made to match the "hunting pink," and is worn by gentlemen when they wear their pink coats in the field. It is in better taste for a woman to wear a dark or mixed guard, or one to match the coat collar, if she wears the hunt colors.

For country riding and informal hunting, few women wear their "dress clothes." These latter are worn in the show ring and for hunting or great holidays, when the field is very large, as on Thanksgiving or Christmas day. "Dress clothes" mean, of course, a top-hat, dark habit of very heavy melton in black or dark blue with a velvet collar, and black boots; patent leathers are smart for show ring or park but are not as comfortable for hunting as is black calfskin.

Dark clothes look best in the indoor horse show rings, and for evening the shadbelly coat is popular. This coat somewhat resembles a man's dress coat. With this coat a white waistcoat and a shirt tucked like a man's evening shirt, a high collar with a small bow tie, white gloves, a white flower in the buttonhole, black patent leather boots, a top-hat and a swagger stick give a good appearance. This is, for ladies who ride side-saddle.

For country shows in the summer and for the south, habits of green, blue, checked, and mixed cloths look well. A straw hat and tan boots carry out the effect of coolness. Much braiding on the coat is as bad form as on men's clothing.

For country riding and informal hunting one wears, appropriately, informal clothes; that is tweeds, Oxfords, or heavy serges, in greens, browns, or grays, with tan boots and a soft hat or derby. Rough cloths look well and are perfectly appropriate for this purpose.

ON THE HUNTING FIELD

Of course the perfect appointment for the hunting field is a dark habit with a collar of the hunt color, a white stock with an appropriate pin, a top-hat with hat guard, buttons with the hunt's initials, calfskin boots, and tan or white gloves. Tan dogskin or white buckskin or chamois gloves always should be worn a size larger than one usually wears. Many prefer white gloves to tan, for the tan are apt to stain the hands.

For hunting the hat is best blocked stiff, for in case of a fall or of a branch springing it often saves the head a hard knock. Also for hunting, an extra pair of woolen gloves should be tucked under the flap of the saddle, and a sandwich case is fastened to the right side of the saddle by a couple of "D's." This case holds a flask and a sandwich box.

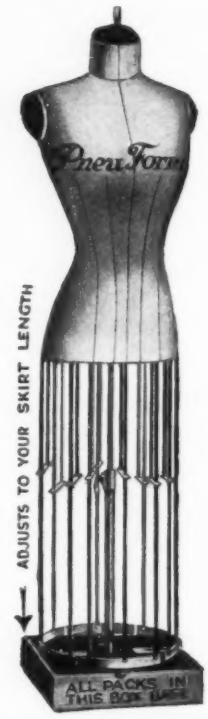
Conspicuous jewelry, such as large diamond bar pins and large horseshoes, is in very bad taste, while, on the other hand, a small diamond horse or horseshoe looks exceedingly well. Gold pins representing a fox's head, a fox running, a riding crop, a polo mallet, and plain gold safety pins are always in good taste. Wrist watches are very convenient, and they look quite in keeping in plain gold, platinum, or silver on plain leather straps.

Care should be taken in the choice of a top-coat to wear over riding clothes. It can be made of a rough or a smooth fabric of warm or medium weight, and should always be built on trim mannish lines. Large fancy buttons and trimming of any sort, except a fur collar and fur cuffs, should be avoided. Its collar should turn comfortably up around the neck, and have a flap to button across the throat when the collar is turned up. Raincoats come in cravenette and mackintosh cloth in tans and gray, and also in white rubber. They are made so as to come well over the knee and are full in the back to protect the rider entirely.

Swagger sticks are very smart, and are at present carried more than are crops. Cutting whips are useful, and crops with a lash are very smart for hunting. Spurs, if worn, should be dull.

There is not a broad scope in the fashion of riding clothes, but there is a very distinct line drawn between good form and bad form, and it is well to remember, in choosing riding togs, to dress for the horse and not for the street.

Do Your Gowns *Interpret the Mode?*



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when inflated inside your fitted lining, reproduces your figure so exactly that you can follow faithfully the trend of Fashion—designing and completing your gowns without a single "try-on."

One Pneu Form lasts a lifetime. Serves for all the feminine members of the household by simply changing the lining.

Write for our new booklet, "My Pneumatic Self." It is free to all.

You are cordially invited to see demonstration at our Show Rooms, Galvin Building, Fifth Avenue and 46th Street, New York.

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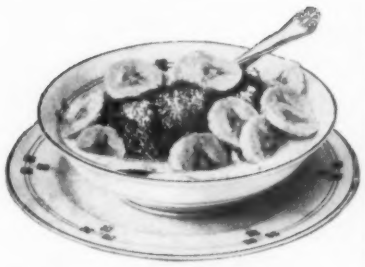

Know Your Own Stomach

You ought to know more about it than the Doctor. You have lived with it a long time. You know how you have treated it. You know whether it will digest cucumbers or lobsters. You know how vitally it is related to your health, to your happiness, to your earning capacity. There is always safety in

Shredded Wheat

the food that is easily digested when the stomach rejects all other foods. It contains all the body-building nutriment in the whole wheat, including the bran coat, which is so useful in keeping the bowels healthy and active. Shredded Wheat Biscuit is made by the best process ever devised for making the whole wheat grain digestible. It contains more real nutriment than meat or eggs and costs much less.

For breakfast heat one or more biscuits in the oven to restore their crispness; then pour hot milk over them, adding a little cream. Salt or sweeten to suit the taste. Wholesome and delicious for any meal in combination with fresh or preserved fruits.

Made only by

The Shredded Wheat Company

Niagara Falls - - - N. Y.

The Empire of Beauty

The possession of a complexion glowing with the warmth of rose and ivory constitutes the true empire of Beauty, and who can measure the happiness and confidence of the woman who knows faultless beauty of complexion to be hers?

If yours be the gift of a pure, delicate, youthful skin; or if yours be a complexion impaired through ill-treatment or other causes—entrust the care of this most precious jewel to the renowned Beauty Specialiste of the world,

MADAME HELENA RUBINSTEIN

Mme. Rubinstein, who has treated the royalty and aristocracy of Europe, and whose salons in Paris and London are frequented by the leaders of society and fashion of Europe and America, places her rare expert knowledge and art at your disposal.

VALAZE BEAUTY TREATMENTS

At the MAISON DE BEAUTE VALAZE, No. 15 East 49th Street, New York, as at her Paris and London establishments, under the care of her trained assistants and under her direct supervision, lines, wrinkles and crowsfeet are caused to vanish. Double chins, coarse skins, puffiness under the eyes, blackheads and enlarged pores are treated by most wonderful methods. Loose tissue and relaxed muscles are made firm and smooth, and many other imperfections of the complexion give way to the Valaze Beauty Treatments.

For treatment in your home Madame Rubinstein recommends a few Valaze preparations specially suited for this trying time of year.

VALAZE BEAUTIFYING SKINFOOD

Restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. It promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. VALAZE clears the skin of tan, freckles and sallowness, and thus makes the complexion fine and faultless.

VALAZE has been used for years by the best-known women of aristocratic and royal circles in Europe. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion.

VALAZE may be had direct from Madame Rubinstein at $1.00, $2.00 and $6.00 a jar.

The companion preparation to be used with VALAZE is the VALAZE SKIN TONING LOTION, better and more rapid results are obtained by their combined use. For a dry skin, the "Special" is used. Price $2.00 and $4.00. For a greasy or normal skin, price $1.25, $2.25 and $5.00 a bottle.

BLACKHEADS AND GREASY, COARSE SKIN

VALAZE BLACKHEAD AND OPEN PORE PASTE refines coarse skin texture, removes greasiness, blackheads, and reduces enlarged pores. Price $1.00 and $2.00.

VALAZE LIQUIDINE overcomes enlarged pores and oiliness of skin, also undue flushing of nose and face. Gives skin a mat appearance. Price $1.50. $2.75 and $5.50 a bottle.

BAGGY, RELAXED AND FLABBY SKIN

When the muscles of throat are becoming flabby and loose the new astringent balm, VALAZE ROMAN JELLY, will tighten and consolidate these tissues. It accomplishes the most remarkable tightening and smoothing out of the skin about the temples, eyes and throat. Price $1.50 and $3.00.

VALAZE VEIN LOTION

Nearly every woman when examining her face will find on it small, wavy red lines, especially on the sides of the nose and on the cheeks. These annoying blemishes are caused by broken and congested veins, and become noticeable with the cold weather. VALAZE VEIN LOTION is the only preparation known in the world used in such instances. Price, $3.00, $5.00 and $10.00.

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NOVENA EYELASH CREAM stays falling eyelashes and eyebrows, and strengthens their growth, at the same time darkening them. Price $1.50.

FOR DOUBLE CHIN

VALAZE REDUCING JELLY (price $1.50 and $3.00) also the Valaze Reducing Soap (price $1.25 a cake) are the two most effective preparations to remove a double chin as well as superfluous fat, and to restore beauty of line to face and throat.

VALAZE HAIR REMOVER

Quickly and efficiently removes hair from arms or face; perfectly reliable and effective. Price $2.00.

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Madame Rubinstein was the first to supply a variety of shade and textures of powders to be applied to the differing complexions of blonde and brunette.

VALAZE COMPLEXION POWDER is suitable for a greasy skin, and for a normal skin also, keeping the skin "mat" and fresh looking, and also correcting undue tendency to greasiness.

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AUDACITY *in* DECORATION

(Continued from page 87)

in a bedroom, a painted-furniture sort of room. And when the paneled walls had been painted a pale sky-blue with moldings slightly deeper, and the floor had been covered with an amethyst colored carpet, and the ceiling had been painted dark blue then were derisive comments from many people. But the day—and the room—were saved by bringing in pieces of most distinguished old furniture. This room is undeniably audacious, but it is calm and cool and delicious. The great Venetian glass chandelier of pink and blue and crystal repeats the colors.

The corner near the door illustrated at the upper left on page 86 shows what may be done with unrelated objects. The table is a Venetian one, of red lacquer, inlaid with mother of pearl. The framed red parrot over it is in Victorian needlework. The frame of carved wood is painted bright red and olive green and hung from an old tassel. The long bell pull hanging beside the door is one of those home-made 1830 things that just misses being dreadful and is delightful; cloth flowers of white and blue and yellow are fixed to the long red strip, which terminates in a tassel. On the table are a lot of bright blue books, and a small Chinese flower garden,—gold flowers and leaves in a black jar.

FROM MANY PERIODS

Another interesting arrangement of furnishings of different periods appears at the upper right on page 86. There is a lacquered spinet of the William and Mary period, an old Italian painting of vivid color and astonishingly primitive drawing, and an old French chair covered with needlework. Here are three things exceptional in color and style, all old; and they mingle most agreeably against the blue and violet. The spinet is in red and creamy tan lacquer, and has walnut feet. The chair has a scraped frame of neutral color, with needlework of bright blue field and pink and white flowers. The painting is glorified by the bright red coat of the man who pushes the chair, the white hair and gown of the lady, and the blue canopy-like parasol.

Perhaps the most surprising thing in the room is the old Georgian mantel, which is of that lovely gray that old wood alone possesses. It has never been painted. Above its ornate carvings of fruits and flowers is a simple shelf with classic moldings. Upon this mantel are two dark blue glass vases, filled with violet flowers of Venetian glass. A Persian painting in faded soft colors, with a bit of lemon yellow and bright blue in its figures, is hung above the mantel. Two small black walnut chairs that seem almost Victorian are covered with rose and yellow striped satin, and are placed one on either side of the fireplace. The radiator is concealed by a fine eighteenth-century screen of a deep rich cream lacquer, decorated in the Chinese taste.

The desk used in this room is a secretary of Venetian lacquer, pale yellow, and covered with small figures in bright color, very much dimmed by age. Beside the desk is a gate-leg table of burl walnut, on which are several pieces of that canary yellow English glass that is the despair of collectors. Another needlework parrot in red and blue hangs beneath an old portrait, and then comes the small chintz sofa, placed in an angle of the window. The space between the two large windows is filled with a mirror, and against it is placed a small walnut table on which Venetian figures reflect themselves. A corner of this room appears at the bottom of page 86.

Perhaps it was the stimulus of this pale blue room that tempted me to do, with McQuinn as assistant, an equal absurdity,—a pink boudoir. This room is as yet unfinished, but it is already successful. The walls are of the simplest, and are painted rose pink with just a tinge of lavender in it. The floor is covered with a blue carpet, of that bright sapphire tone that deepens at night. The Watteau spirit pervades the room, or perhaps one should say the Watteau-via-McQuinn spirit, for it is wholly modern in its application.

The windows, one of which is sketched at the top of page 87, are curtained with long, lemon-yellow silk curtains. On the window sills are two gray glass bowls of pink and violet flowers. Against the uncurtained glass is hung a "transparency,"—a black-framed sheet of glass on which McQuinn has painted a silhouette.

Against one wall is to be the old console of gray painted wood, Louis XVI in style, which is shown at the lower right on page 87. Above it, framed with a narrow gray molding, hangs a great painted panel with tender green leaves. On the console are three porcelain figurines. On the mantel, which is of plain white marble, are two gilt vases holding bunches of ostrich feathers in pink and white and violet. A porcelain group of a maiden and her lover is placed on the center of the mantel shelf, and the space above is filled with a mirror.

The bedroom which opens from this boudoir is just beginning to find itself. It began with a pair of little French commodes, tiny gray things, which were made into the dressing-table (at the lower left on page 87) by placing a long sheet of plate glass upon them, leaving space between them for knees. A Directoire mirror hangs above this new sort of dressing-table, and a little bench made small enough to slide beneath stands in front of it. But what the room will become, who can say? One never knows.

A RED-VIOLET SITTING ROOM

So much for a daring use of color and a deliberate mixture of furniture. Last year in doing a small sitting-room for myself, I had nothing to build on except a set of eight Chinese gods, in mauve and turquoise and black and white porcelain, and I wanted keenly to do a red-violet room. I found a scrap of old Chinese wall paper of exactly the desired shade and began. To soften them, and give them variation of texture, the moldings were washed with ultramarine blue. The ceiling of this room is pale tan, the floor black velvet. A Spanish rug of black and white and yellow and red-violet was found and lies before the fireplace. The eight gods stand serenely on the mantel, and back of them is hung an old mirror of red-gilt frame. One fireside chair is an old wing one, covered with Italian damask in black and silver, and the other is covered with a pink and lavender pin-striped Chinese silk. An Italian walnut bed, very narrow, with open head- and foot-boards, is placed against the wall opposite the fireplace. The mattress and pillows are covered with a violet homespun stuff from a village in Canada. Above the day-bed hang two Chinese carvings of fruits in gilt, framed with a narrow red molding. This red is repeated in a low table on which lives a Ming God in blue and aubergine and gold. A small walnut commode stands on one wall, with a large Italian mirror above it, gilt of frame. In front of this mirror is placed a white porcelain figure. A walnut table stands under the windows on the north side of the room, holding books, and, if possible, there are cerise and pink flowers in blue bowls. The windows have thin silk curtains of bright yellow, which cover the glass completely and mellow the room. The color in this room affects one like a deep full chord of music. It is eternally restful.

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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

THE MARRIED WOMAN'S SIGNATURE

MRS. J. C. S.—How should a married woman, following a career of her own, sign her business communications?

1. (Mrs.) Mary A. Smith.
2. Mary A. Smith
3. Mary A. Smith
   (Mrs. John C. Smith)

Socially, of course, she is Mrs. John C. Smith.

Ans.—We consider your third example—Mary A. Smith with Mrs. John C. Smith in brackets underneath—the correct way for a married woman to sign a business or formal communication of any kind.

You see by using form one, you give a form to the one receiving the letter that would be incorrect in addressing you, namely Mrs. Mary A. Smith; you are Mrs. John C. Smith, not Mrs. Mary A. Smith. This is a mistake that is frequently made in America, owing we fancy, to the influx of so many foreigners who do not appreciate the subtleties of our English language. A married woman always signs herself Mary A. Smith to strangers, putting in brackets underneath, Mrs. John C. Smith. Her card should, of course, be Mrs. John C. Smith.

CALLS DURING MORNING

MRS. A. M. H.—I have been in mourning for a year and a half and have not been making even informal calls. Recently a childhood friend of my husband's family has come with her husband to make her home in the town for a part of the year. She left their cards at my house and also called informally, and later she and her husband lunched with me informally. Should I now call or leave cards for her, or would it be more correct to wait until the two years of mourning are over. A woman friend is her guest at present; in that case, should I leave two of my cards and three of my husband's?

Ans.—It is quite permissible to make calls, especially under the circumstances which you mention, before the two years of mourning are over. The rules of mourning are not nearly as strict now; if we were to keep the old severe rules we should really lose half of our friends. Where an old friend of your family has come to live in your town and is so charmingly informal, the only kind thing to do is to return the call, leaving one of your cards and two of your husband's cards. This naturally is understood to include the guest.

COATS-OF-ARMS

MRS. H. E. M.—Will you kindly tell me what governs the use of the coat-of-arms in America? Would it be incorrect, since I am married, to use my grandfather's coat-of-arms?

Ans.—In America it is not considered incorrect to use the coat-of-arms of one's grandfather after one is married. In Europe, it would be incorrect, but the delightful part of this country is that the individual is allowed to use his own discretion and taste in matters of this kind. We can quite understand your wishing to keep up such a tradition to-day, when people are careless in preserving the family history. It should be remembered even in America, however, that the woman uses the coat-of-arms and not the crest alone.

THE FORMALITY OF LETTER WRITING

M. K. O.—In a friendship between a man and a girl, should the man ask for the privilege of writing to the girl, or is it for her to express a wish to hear from him?

Ans.—In a friendship between a man and girl, it is usually left for the man to suggest writing first. There are circumstances, sometimes, where the man has sent flowers or paid some little graceful attention that requires a letter of thanks. This is sometimes the beginning of a correspondence.

In these days it is needless to deny the fact that men have grown very conceited and always consider themselves "run after," so that it is safer to pursue the line of not seeking any attention unless it is offered. On the other hand, if a man is timid, it is very stupid of a girl to be timid also; that is to say, if she has a nice, straightforward, sincere manner with him, he will quickly be put at his ease and feel at liberty to ask for the privilege of writing to her and of hearing from her.

SERVICE PLATES

MRS. R. E. M.—What is the correct use of service plates? At a small dinner there was a doily on the place plate, and the place plates were removed before the meat course. The maid used a napkin instead of a tray. Please tell me if these points are correct.

Ans.—The use of the service plate originated with the idea that the place in front of a guest should never be empty; consequently, when a table is set, a place plate is used, and upon this is put the soup plate or plate of oysters. When these two courses are completed, the place plate is removed, and immediately the plate for the entrée is put in its place; so that until just before the dessert, when the crumbs are to be taken away, the place is never left empty. We cannot tell you where this

(*Continued on page 174*)

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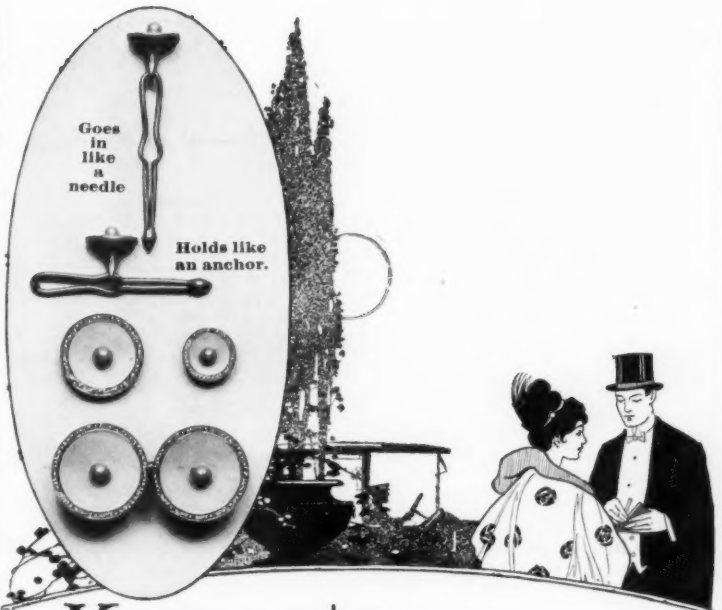

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ANSWERS TO CORRESPONDENTS

(*Continued from page 172*)

idea originated, but it is one that has become an established custom. We have never seen a doily used on the place plate but only on the dessert plate. It is entirely correct for the maid to use a napkin in passing things—much more correct than to use a tray.

THE TECHNIQUE OF THE DINNER

Miss O. H.—Will you please answer the following questions: During a dinner should old claret and Burgundy be poured from decanters at the table? When only wine is served may Burgundy be chosen instead of claret? Is it better form to have only the salted nuts on the dinner table and to pass olives and bonbons at the proper time, not placing them on the table at all? May parfait be eaten with a so-called ice-cream spoon instead of with a fork? At an informal dinner when the host carves, is it proper for the first plate to go to the woman at his right, and then so on straight around the table, including the hostess or should the hostess be first served, the women next, and the men last, or should the hostess be first served, then the circle completed in rotation?

Ans.—Where a claret or a Burgundy is very old, it is absolutely incorrect to put it in a decanter. If you will remember, there are baskets designed to hold a bottle tilted at the right angle to pour it without shaking the contents. Where one wine only is served, it is a matter of individual taste whether it is Burgundy or claret. It is better form to pass bonbons and olives from a side table, as a dinner table is in better taste when it is very simply arranged. A parfait may be eaten with a so-called ice-cream spoon instead of a fork. Unless one wishes some unique china, we know of no difference in the shapes of the soup plate used by conventional people.

When the host carves at an informal dinner, the first plate should naturally be passed to the woman at his right, and so on around the table. This is called the Russian service which is simpler and more logical than the French which serves all the women first and the men last. This rule may be applied to all service.

THE FORMAL DINNER

Miss M. A.—In giving a somewhat formal dinner, please tell me the correct formalities about the following things: Should both the men and the women be taken to dressing-rooms upstairs as soon as they arrive? Should the maid or butler, and not the hostess, show them up? What is the place of honor at table? From which side of the chair should one be seated and rise? Should the place-cards bear the first and last names preceded by the title, or only the last name and title? At a small dinner or luncheon of only eight should place-cards be used at all? Are finger-bowls after the dessert necessary, and if coffee is served in the drawing-room to the ladies, when are the finger-bowls used? May coffee be served to both the men and the ladies at table or is it more correct for the ladies to leave before the coffee, leaving the men to smoke? Are cigars necessary at a formal dinner? With what does one eat a fruit cocktail, and what is the correct fork for a pâté? What is the correct costume for the butler to wear when serving a dinner, and also a luncheon? Should a girl rise and remain standing as long as the mother is standing and rise when her mother enters or leaves the room?

Ans.—At formal affairs the ladies are usually shown to a dressing-room by a maid and there assisted in removing their wraps, while the men usually leave their things in the hall, directed by the butler. The butler never leaves his post in the hall, until it is time to announce dinner. But of course the hostess should not go upstairs at a formal dinner; her place is in the drawing-room where she receives her guests.

The place of honor at the table is at the right of the host for the woman guest, and the right of the hostess for the man guest.

One seats herself in a chair from whichever side is most convenient in going to the dining-room; the only thing is to avoid awkwardness. The rising would be governed by the same rule.

The place-card is usually marked thus: "Mrs. Brown"—"Mr. Jones"; and if there is a titled guest, naturally the title should be given, as, "Lord Aberdeen." At a small dinner or luncheon for eight, it is not necessary to have place-cards, but it is usually done because it is more convenient, and it avoids the necessity of the hostess remembering how she has arranged the seating of her guests.

Finger-bowls are always correct, and are used directly after the dessert; coffee is served after that in the drawing-room. It is a matter of choice whether the women remain at the table with the men in which case the coffee is served for them all or whether the women adjourn to the drawing-room, leaving the men to smoke; this is purely a matter of taste. In either case, cigars and cigarettes are usually passed after a formal dinner.

A butler wears at breakfast and also at luncheon a high double-breasted black waistcoat (not a low-cut evening one), trousers of any mixed pepper-and-salt description (never black) a black tie, and a black dress coat. In the evening, he wears all black, with a low-cut waistcoat that may be white if he chooses, and a white tie. At dinner, he always stands behind his master's chair, and the footman behind his mistress's. Correct liveries for maid and butler are shown on pages 78 and 79.

It is naturally more correct for a girl to rise and remain standing while her mother is standing, and to rise when her mother enters or leaves; the mother will, if she is considerate, sit down and not keep the other younger guests standing.

THE WEEK-END GUEST

Mrs. J. F.—What rules for social etiquette govern the actions of the hostess and house guest for a week-end or a longer visit? For instance, what should be the arrangements about arrival and departure when the hostess's residence is out of town? What form of invitation and acceptance is most desirable?

Ans.—An invitation for a house-party, for a week-end or longer, is usually sent by the hostess in the form of a personal letter inviting the guest to arrive and to leave on certain specified dates. It is correct thus to limit the visit, and very much more comfortable for both guest and hostess. The hours of trains, boats, and all such details should be, of course, given in this letter, thus making the invitation as clear and concise as possible. The guest answers in the same way—in the first person and stating what train he will take. If the hostess has motors or carriages, one is usually sent to meet the guest; if not, and there is a good hack service at the station, the guest usually uses this service.

It is never etiquette to stay over the date mentioned in the invitation for the close of one's visit, for it is only by this limitation that the hostess can fit in all her guests during a summer; those who are sensitive on the subject and think that their visit is being limited merely prove that they have no experience in the world of society, where dates are set and kept by well-bred people.

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Frank N. Nathan Co.
379 Washington St., Paris — BOSTON, MASS. Amsterdam
Diamond Importers Over 27 Years

MAISON
Josef
THE CHILDREN'S SHOP
No. 8 East 46th St., New York
Opposite the Ritz-Carlton

A FAIRYLAND OF FOREIGN TOYS

Bewitchingly Unusual —NO Other Place Quite Like It!

HERE IS HIS MAJESTY
"SIR STORK"
A mechanical prodigy —once wound up, he'll move his head, open and shut his beak for hours at a time.
He's in royal white, with black tail, red legs, feet, and a very red beak.
Total height garbed 17 inches.
$12.50 *(forwarded to any address on receipt of price).*

SATIN TAFFETA RIBBON COAT HANGER—hand painted silk ribbon bow. Baby pink or blue . . **$1.00** (Others up to $2.50)

—and Hundreds of Other Oddities from Foreign Toy Makers—Catalog FREE.

Your Maid Too Will Appreciate

Dix-Make UNIFORMS

Their clean cut lines, their smartness of design will influence her every duty.

Tailored of only the best materials, and inexpensive in cost, each "Dix-Make" Uniform adds to the refinement of your home.

Illustration No. 295 — *Black cotton alpaca with white organdie collar and cuffs. $3.*

Style Booklet T — *and the names of dealers in your city sent upon request.*

Henry A. Dix & Sons Co.
Dix Building — **New York City**

Look for our Blue Cross Label
It guarantees the genuine

TRADE MARKS **Dix-Make**

The Rejuveno Corset, **designed to your own** measurements, makes the most of every good line in **your** figure and corrects the faulty ones.

Let our designers create a special model for **you.** We'll not merely make your corset to measure, but will literally create a special design to meet your individual requirements.

The Spencer Designing System won the **Gold Medal** at the **Panama-Pacific Exposition.**

Spencer REJUVENO Corset

A Special Design for Each Customer

Every Spencer corsetiere is a professional who co-operates with Spencer Designers to mold your figure into trim, erect, youthful lines and at the same time insure absolute comfort.

The Rejuveno corset doesn't compress the figure—it supports it by a natural and positive method originated by our designers.

Unconsciously you straighten up — you are erect and comfortable and show it by the ease with which you dance, play tennis or golf.

It reduces the abdomen and improves the circulation in such a healthful way that physicians recommend it.

The Spencer Maternity Corset. Also specially designed for each client. The inner abdominal support is easily raised or lowered according to circumstances. Gives normal figure, comfort and safety.

Write for booklet of Spencer Corsets for every purpose. If you have a growing daughter, insure her future health and figure with a Spencer.

THE BERGER BROTHERS CO.
143 Derby Avenue — **New Haven, Conn.**

He Waits at Every Door

The Quaker Oats Quaker—the symbol of luscious vim-food—is at every housewife's call.

To the millions who invite him, he brings this energizing dainty in its most delightful form. Children and grown-ups welcome him. Everyone bids him stay.

Nature's supreme food creation then becomes the favorite morning dish.

Nobody finds him unwelcome. No one ever tasted better oat food than he brings.

"But oats are oats," some people say. They take what comes. And they and theirs miss this exquisite flavor.

Do you think those people wise?

Quaker Oats

The Vim-Food Luxury

Oats are oats as folks are folks, still they differ greatly.

Some oats are big and rich and plump, some are starved and puny. Some have luscious flavor, some are quite insipid.

In Quaker Oats we use those queen grains only. We average only ten pounds per bushel. The result is large white flakes, fragrant and flavory—a resistless dish.

Quaker Oats, because of this quality, dominates the world over. Oat lovers of a hundred nations send to us to get it.

It is at your nearest store. It costs no extra price. Don't you think your folks entitled to this extra grade?

10c and 25c per package
Except in Far West and South

A $2.50 Aluminum Cooker

Made to our order, extra large and heavy, to cook Quaker Oats in the ideal way. Send us our trademarks—the picture of the Quaker—cut from the fronts of five Quaker Oats packages, or an affidavit showing the purchase of five packages of Quaker Oats. Send $1.00 with the trademarks or affidavit, and this ideal cooker will be sent to you by parcel post prepaid. We require the trademarks or affidavits as assurance that you are a user of Quaker Oats. The trademarks have no redemption value. This offer applies to United States and Canada. We supply only one cooker to a family.

Address The Quaker Oats Co., 1708 Railway Exchange, Chicago

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Diamond Wedding or Guard Rings

No. 5177 Half circlet..... $55.00
(12 diamonds)
No. 5176 Circlet of diamonds..... $90.00
(20 diamonds)

No. 5217 Half circlet..... $88.00
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No. 5216 Circlet of diamonds.....$125.00
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No. 5218 Circlet of diamonds, flexible ring.....$175.00
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These diamond rings are made of platinum, with finely carved scrolls on the sides, and set with full cut diamonds of superior quality. Sent anywhere on receipt of price. When ordering state finger size.

Theodore A. Kohn & Son
Diamonds
The finer grades only
321 Fifth Avenue
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HIGGINS & SEITER INC.
FOUNDED 1887
CHINA AND GLASS MERCHANTS
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Our Studio will execute for you original designs, monograms or crest decorations, in silver or gold, exemplifying the highest craftsmanship.

Suggestions and estimates submitted upon request.

Centre Decoration in the Rock Crystal Cutting, adaptable to fruit as well as to flowers; complete. . . $16.00

Carried in Open Stock

Dinner Services of 108 pieces, $22 to $680

Crystal Services of 60 pieces, $5 to $470

A "Plymouth Fur" Masterpiece

A COAT you'll be as proud of as we are—just another example of the superiority of Plymouth Furs.

Smartly aristocratic—beautiful in coloring and design. Truly a sportsman's coat *par excellence.*

For that long motor trip, there couldn't be anything more satisfying. On the shivery football stands—at the championship polo match—for the hockey games when the mercury has dropped out of sight,—it will keep you snugly warm and contented, *and* supremely in vogue.

Made of finest Silver Wombat. Light in weight, yet warm and strong. Expertly designed and finished, with splendid big pockets and with wrist protectors. Priced $60 to $100 according to the grade.

Hand Book C Free

Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces and muffs. In addition there is a great mass of general information about furs.

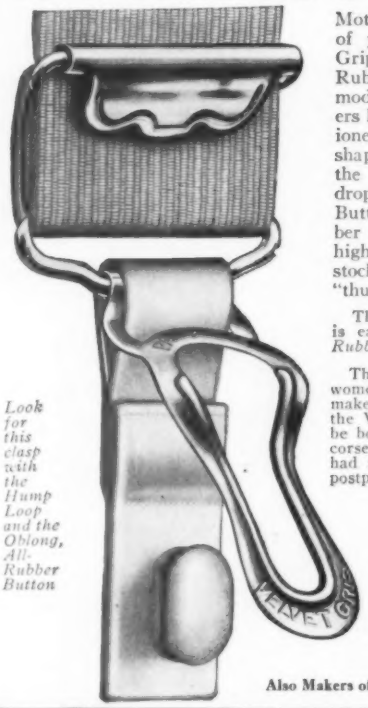
Plymouth Fur Company

100-140 Plymouth Building,
MINNEAPOLIS, MINN.

The center of the fur trade of America

Velvet Grip

OBLONG RUBBER BUTTON HOSE SUPPORTER



Look for this clasp with the Hump Loop and the Oblong, All-Rubber Button

Mother—Save your stockings and those of your children by wearing Velvet Grip, the only make having the Oblong Rubber Button. This most important modern improvement in hose supporters has taken the place of the old-fashioned round button. Because of its shape and its larger holding surface for the stocking, it prevents tearing and drop stitches. The Oblong Rubber Button is a cushion of solid, live rubber grooved on either side where the highly nickeled clasp fastens over the stocking firmly—yet as gently as a "thumb and finger hold."

The genuine Velvet Grip Hose Supporter is easily identified by the *Oblong, All-Rubber Button.*

The Velvet Grip line includes styles for women, misses, children and infants. Many makes of high-grade corsets are fitted with the Velvet Grip Supporters, but they may be bought separately and attached to any corset. Sets of four "Sew-ons" may be had at your store or we will send them postpaid on receipt of 50 cents. The "Pin-on" style for children stands rough wear and gives long service. 15 cents a pair.

For "The Littlest One"—*Baby Midget* Velvet Grip Hose Supporter—lisle, 10 cents; silk, 15 cents, postpaid.

GEORGE FROST COMPANY
Makers BOSTON

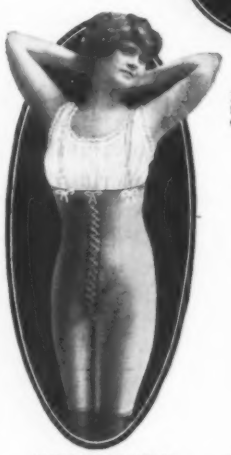
Also Makers of the Famous BOSTON GARTER for Men

Reduce Your Flesh

Speedily and Safely, by Perspiration, Anywhere Desired by Using

Dr. Walter's Medicated Rubber Garments

For Men *And Women*



BRASSIERE, $6
Made of Dr. Walter's famous flesh-reducing rubber with coutil back.

Cover Entire Body or Any Part

GIRDLE PANTS
These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired.
Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing flesh anywhere desired.

ABDOMINAL REDUCER, $6

Frown Eradicator	$2.00
Chin Reducer	2.00
Neck and Chin Reducer	3.00
Bust Reducer	5.00

Invaluable to those suffering from rheumatism.

Send for Free Illustrated Booklet

CORSAGE
This garment can be worn comfortably under the corset—reduces the bust, hips and thigh.
Neck and chin reducers as shown above restore wrinkled and saggy muscles to a firm, healthy condition.

DR. JEANNE B. WALTER, (INVENTOR AND PATENTEE)
Billings Building (4th Floor)
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Philadelphia Representative: MRS. KAMMERER, 1029 Walnut St.

TWO garments that are favored by our most discriminating women—*Isabelle* and *Clozabelle* drawers, that are representative of our style, quality and serviceability.

Clozabelle
REG. U. S. PAT. OFF.

"the garment of convenience"—with a perfect fitting waistline it fastens in front, full skirt, lace or embroidery trimmed. All sizes.

Isabelle
PATENTED

"the open drawer, perfected"—cut circular with no seams, a size for every waistline, it falls over the hips in graceful flares. Lace or embroidery trimmed.

ASK TO SEE THEM

SIMON STERNS & CO.
ESTABLISHED 1866
151-163 West 26th St., New York

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Surprisingly low prices for quality and style

Albrecht Furs
1855

Honestly named and priced

Latest correct styles

Women of fashion have for years been buying by mail Albrecht Quality Furs—they have found from experience that they can get a larger selection than can be found in any one shop. You will be delighted with the large variety of styles and assortments of Furs illustrated and described in our Big Fur Book, which also contains complete information about all kinds of Furs. Everything at prices surprisingly low.

Illustration shows pattern No. 440-E—handsome Skunk trimmed Hudson Seal Coat.

1917 Style Book Free to you

For over half a century Albrecht has led in honest quality, high-grade workmanship and newest correct styles. Send today for our Big Fur Book—ask for our 1917 Fur Book No. 153—shop through this big style book of fashions before you buy anywhere—Albrecht Quality Furs are sent under a money-back-if-not-satisfied agreement! Don't delay—address Dept. F3, enclosing 3c for postage—no obligation.

E. Albrecht & Son St. Paul, Minn.

What Footlight Favorites Say of The Ovida

Like the harmony of a joyous song is the chorus of sweet singers, whose voices ring out as one in their praise of the Ovida Reducing Brassiere. Until the advent of this wonderful garment, modelled with the skill of real French *genie*, women of the stage knew not the comfort and the satisfaction of a figure perfectly contoured to the dictates of twentieth century fashion. With the coming of the Ovida Reducing Brassiere they have, one and all of its possessors, especially they of generous proportions, experienced a reduction of from two to four inches by the simple act of wearing an Ovida. Not to be wondered at, then, that these among others give expression to their delight as follows:

Ovida fills a long felt want
Elizabeth M. Murray

Ovida a delight over the footlights
Beatrice Ingram

Ovida at any price for,
Kate Price

Ovida typifies the ideal body-apparel
Sally Crute

Ovida a delight to the dancer
Marjorie Bentley

The Ovida has reduced me four inches. I wear one constantly
Emma Carus

Sold at the Best Stores Everywhere
Insist on the Ovida

Send for new FREE CATALOGUE illustrating latest novelties in Ovida-lastic reducing brassieres, elastic bust confiners, net, Tricot-mesh, linen, embroidery, silk and lace brassieres of all descriptions; a wealth of dainty, well-made conceptions of exquisite materials, all at moderate prices.

OVIDA COMPANY, 12 West 37th St., Dept. 2, New York

Mrs. Adair
GANESH TOILET PREPARATIONS

Ganesh Forehead Strap ($4 and $5), for removing forehead lines; the Ganesh Chin Strap ($5 and $6.50), for reducing the "double" chin.

Being No. 4 of a Series

This series of advertisements will explain in turn each Ganesh Preparation and Appliance, and will afford striking proof of Mrs. Adair's pre-eminence in her profession.

Mrs. Adair invites inquiries and requests for advice on the care and perfection of the complexion, and face and form.

You are invited to write for her Lecture Booklet (which will be mailed gratis) and for a complete descriptive list of the Ganesh Preparations and Appliances.

7. Ganesh Bandelettes
Most ingeniously devised, to remove fine lines and crowsfeet from about the eyes and eliminate the tired appearance. Used regularly, will accomplish wonderful improvement.
Box of 12, $2.50.

8. Ganesh Wrinkle Plasters
A highly effective means of treating wrinkles; $2.50 is often asked for these same plasters that can be had from Mrs. Adair at 50c. a set.

9. Ganesh Anti-Puff Lotion
A special treatment for bad puffs under the eyes, the most ageing of all blemishes. To be applied with a brush every second night for a week, according to instructions.
$1.25, complete, with brush.

10. Ganesh Beauty Sachets
For use instead of soap on the face; especially valuable in removing blackheads and clearing the pores.
Box of 20, $2.50.

11. Ganesh Eastern Flower Powder
Carefully prepared by Mrs. Adair so that her clients may have a powder of such fineness and purity that it will not injure the most delicate complexions; all colors. $1.00 a Box.

12. Ganesh Eastern Flower Bloom
Prepared from an Eastern flower; exquisite in effect, harmless and even beneficial to the skin.
$1.00 a Bottle.

Call at Mrs. Adair's Salon and receive a Ganesh (Original) Strapping Muscle Treatment for the muscles and tissues of the face. $2.50. Expert English attendants. Quiet efficiency.

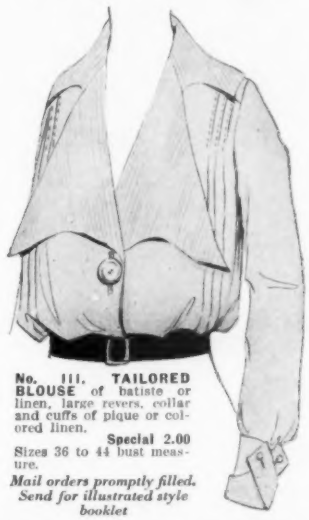
LONDON 92, NEW BOND ST. W. — NEW YORK 557 FIFTH AVENUE TELEPHONE 2839 MURRAY HILL — PARIS 5, RUE CAMBON

Stewart & Co.
Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET N.Y.

Distinctive Blouses
New Winter Styles
Specially Priced

No. 146. GEORGETTE BLOUSE embroidered surplice revers, also collar and cuffs edged with filet lace. Shoulders have lace insertions to match, in white and flesh only.
Special 5.00
Sizes 34 to 46 bust measure.

No. 120. TAILORED BLOUSE of Georgette or Crepe de chine, graceful frills at front; collar and cuffs edged with frills to match; colors, bisque, white, flesh, navy, burgundy, plum.
Special 5.90
Sizes 34 to 44 bust measure.



No. 111. TAILORED BLOUSE of batiste or linen, large revers, collar and cuffs of pique or colored linen.
Special 2.00
Sizes 36 to 44 bust measure.

Mail orders promptly filled. Send for illustrated style booklet

Stewart & Co.
Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET N.Y.

Burby

Reflects Paris

714 Fifth Avenue
(Between 55th and 56th Streets)

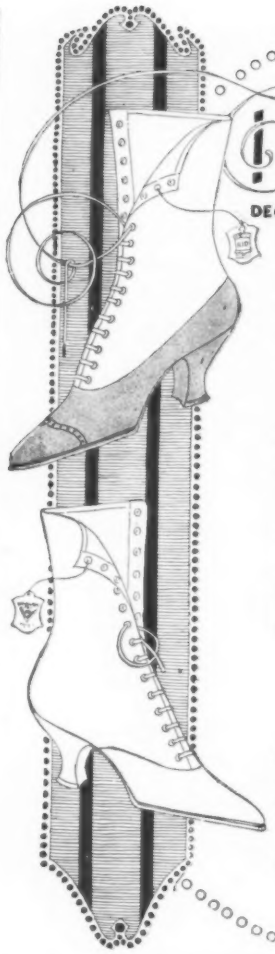
Copy of late model of Georgette Coat in Leur deline and broadtail cloth. Fur collar and cuffs. Fur buttons trimmed.
In length 30 inches, price, **$69.00.**
In length 45 inches, price, **$85.00.**

Dancing frock of Soiree Silk. Copy of the Jenny Egyptian model. All evening shades. Price, **$35.00**

Every facility for prompt and satisfactory service by mail

HATS, GOWNS, WRAPS, COATS, FURS, NOVELTIES

Agents for **"Burbyotte"** the stainless glue and **"Finnisette"** the new finish for hats



The STYLE COMMITTEE

DECREES for FALL & WINTER 1916

As correct for Milady's Footwear — Shoes to match the gown — of **"F. B. & C."** Colored Kid with the darker shades predominating.

Various colored Vamps of **"F. B. & C."** Kid with tops of **"F. B. & C."** White Washable Kid No. 81."

Whole shoes of "F. B. & C." White Washable Kid No. 81" are smart for all seasons.

And for either day or evening wear, every woman should have a pair of **"F. B. & C."** Bronze Kid Shoes.

The **"F. B. & C."** Tag is an accepted symbol of style and merit. Look for it attached to shoes you buy and get "The *Best* There Is"

If your dealer has not shoes with the **"F. B. & C."** tags attached write us. We can advise you of progressive dealers who will appreciate your desire for the style and quality superiority they signify.

Fashion Publicity Co.
of
New York

Model 210-B. Made in durable black net with broad black satin band.

Our Own

BLACK BRASSIERES

are especially designed for women in mourning and for those who wear black—a distinctive feature in the "Our Own" range of styles.
"Our Own" is a combination Brassiere and Waist Lining, and serves as a Shield Holder and Corset Cover. It is especially adaptable in home dressmaking as a waist foundation.
May be bought with high or low neck, with or without sleeves, in rainbow (flesh color and blue), flesh color, black, and white.

$2.75 and $3.00

At the best shops and department stores or write to:

EGGERT & EGGERT
132 College Street Buffalo, N. Y.

Crocker

MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear, Furs

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

Crocker Building, 375 Fifth Ave., at 35th St., New York

Boston Address: The Crocker Bldg., Copley Square

"B.B." Laces

Hand-made and "B.B." Laces shown side by side

Our Trade Mark divides them—Which is which?

Seeing is Believing

GO to your favorite shop and ask to see the **"B.B."** Laces mounted on a card side by side with **Hand-made Laces,** of which they are reproductions; also examples of a **"B.B."** Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful **"B.B."** Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

BIRKIN & CO., 79 5TH AVENUE, NEW YORK

The New Novel by the Author of "The Salamander"

THE WOMAN GIVES
BY
OWEN JOHNSON

Here is a big story that Owen Johnson has written, a story of real throbbing life in the heart of New York, with a heroine so resolute that she gives herself unselfishly to redeem a talented man. Mr. Johnson transports you to a veritable Bohemia where youth and joy reign, and in these surroundings Inga Sonderson gives, and gives freely, to regenerate a fellow artist.

"The Woman Gives" is unquestionably Mr. Johnson's most mature and enduring novel.

Pictures by Howard Chandler Christy

458 Pages $1.40 Net
At All Booksellers

Little, Brown & Company
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SMART NURSE'S COAT

This trim model (THE HELEN) is of imp. all wool serge, thoroughly shrunk, with detachable cape: $28. In imp. heavy winter velour de laine, $32.

Fetching Bonnet of silk and velvet, or straw, $8.50. With veil, $10.50.

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for maids and nurses in many smart models for all occasions and at all prices.

Order by mail or call. Write for Booklet

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Caps–Aprons–Uniforms

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Vanderbilt and Madison Aves., 43d and 44th Sts.

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the opening on
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The Supper Room

MONSIEUR MAURICE
AND
MISS FLORENCE WALTON

will have charge of the dancing and give their own wonderful exhibition after the theatre.

MISS WALTON'S gowns having aroused such great interest there will be special "CALLOT" and "LADY DUFF GORDON" nights, when her new and latest creations will be worn.

The Social Rendez-Vous for afternoon tea 4 to 6 P.M.
Kalaluhi's Hawaiian Orchestra

YOUMANS
Skating Sets

THIS Skating Set is of tan jersey, with overbraid of purple Angora. The tassel is gold and black silk. Price for the set complete, $18.

The set shown here is only one of many styles. Complete descriptions of others furnished upon request.

These sets are made by **YOUMANS,** known as makers of **YOUMANS HATS** for men and women for more than a half century. Have you visited our new Fifth Avenue Shop?

581 FIFTH AVE.
NEW YORK
Between 47th and 48th Streets

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By Cosmo Hamilton

Author of "The Blindness of Virtue"

A Story of Youth's Temptations

"The Sins of the Children" is a novel of American family life, illustrating the dangers to young people that come from a lack of knowledge of sex truths.

Mr. Hamilton has handled a difficult theme fearlessly but delicately, and a more charming love story than that of big, honest Peter Guthrie and Betty Townsend has not been told in a long time. While its candor will be condemned by a few, people conversant with modern thought and literature will praise it without reservation, and it will cause many to ask themselves, "Have I done my duty by my children?"

A Book With a Big Message For Every Parent

At All Booksellers
$1.40 Net

Little, Brown & Company
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Fine Stationers

Christmas and New Year Cards
Unique Designs at Moderate Prices
Country and Sea Shore Houses effectively shown also Horses and Dogs
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If you are interested in clothes

you will enjoy this story of a dress suit that brought success to a man, social recognition to his charming wife, and happiness to both.

What clothes can accomplish you cannot believe until you have read

SKINNER'S DRESS SUIT
By Henry Irving Dodge

a lively and amusing novel that will give everyone who reads it new ideas on the art of getting on in the world.

Illustrated. $1.00 net.
At all bookstores.

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Artistic and Serviceable Mahogany Furniture Novelties

For Library, Dining-Room or Bedroom

Booklet "V" on Request

LOUIS HESSLER
Quality Furniture Novelties
630 Columbus Ave. New York
Between 90th & 91st Streets
Telephone Riverside 312

No. 300½. Palm Stand, Inlaid center, 11x11—21 inches high **$3.25**

No. 312½. Tip Table, Inlaid, 22 inch size **$5.00**

No. 298. Muffin Stand —Scoup Plate **$5.50** *Inlaid* $6.00

Special Offer: The three pieces to one address **$12.75**

Darwin Tulips

This exquisite class of Tulips bears flowers four to six inches in diameter on 30-inch stems.

Pride of Haarlem. The best old rose color Darwin Tulip. Most of the flowers have six or more petals giving them a semi-double form. **25c doz., $1.75 per 100.**

Margaret. Beautiful globular flowers of soft, blush rose. **25c doz., $1.35 per 100.**

Clara Butt. Exquisite shade of soft, clear pink. **25c doz., $1.50 per 100.**

Baronne De La Tonnaye. Large, rosy carmine flowers superbly formed and retaining their brilliancy to the last. **25c doz., $1.50 per 100.**

Collection of twelve each (48 bulbs), $1.00 postpaid

Mixed Darwin Tulips. 75 bulbs for **$1.00, postpaid.**

Daffodils

Victoria, the variety shown below. Yellow trumpet, with white perianth strong "double nose" bulbs producing two flowers. **50c per doz., $3.00 per 100,** postpaid.

Trumpet Varieties Mixed. 20c per doz., $1.25 per 100, postpaid.

Our Autumn Bulb Catalogue with full information relative to the culture of Darwin and Breeder Tulips, Narcissus, etc., mailed on request.

Arthur T. Boddington Co.
Dept. V2, 128 Chambers St., N. Y.

Send a 2c Stamp — For a Sample Cake

FOR your skin's sake we would like you to become acquainted with the soft delicacy and delightful cleansing qualities of this purest of transparent soaps.

Distinctive in its elusive perfume, it imparts a creamy, rich lather that makes its use a real treat.

No. 4711 White Rose Glycerine Soap

This perfect soap has been the choice of refined women for many generations—both here and abroad. And you, too, will find it best. At your druggist or dry goods store.

For sample cake, send 2c stamp; or for 10c in stamps we will send you a package containing a sample cake of No. 4711 White Rose Glycerine Soap, a sample bottle of No. 4711 Bath Salts, and a sample bottle of No. 4711 Eau de Cologne.

MÜLHENS & KROPFF
Dept. V 25 West 45th Street New York

BUT surely! To make it truly an occasion of distinction it is that one must have

Raffetto's *Marrons Glacé*

They may now be obtained by mail in the dainty new packages that we have devised.
¼ lb. box, 30c.; ½ lb. box, 60c.

Sent postpaid anywhere on receipt of remittance.

G. B. RAFFETTO, 408 West 13th St., N. Y.

A book with the name Scribner's on it is a book worth having—and keeping

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in a few minutes without heat—guaranteed not to injure the hair in any way—far superior to kid or any other curlers—

Every curler electrified—imparting strength to the hair. Fifty million in daily use. Guaranteed unbreakable. ¶ Ask your dealer or send us his name with money, or stamps. *Money willingly refunded.*

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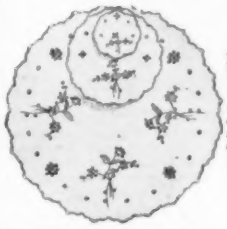

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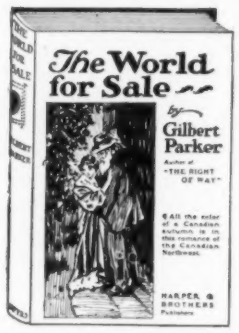

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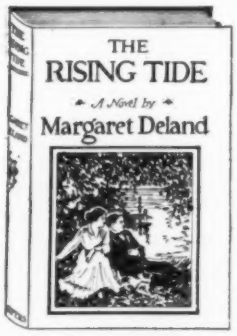

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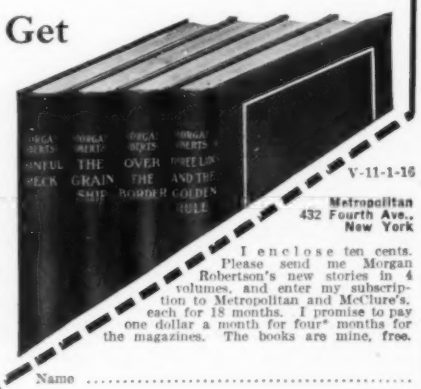

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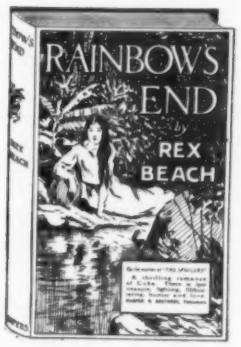

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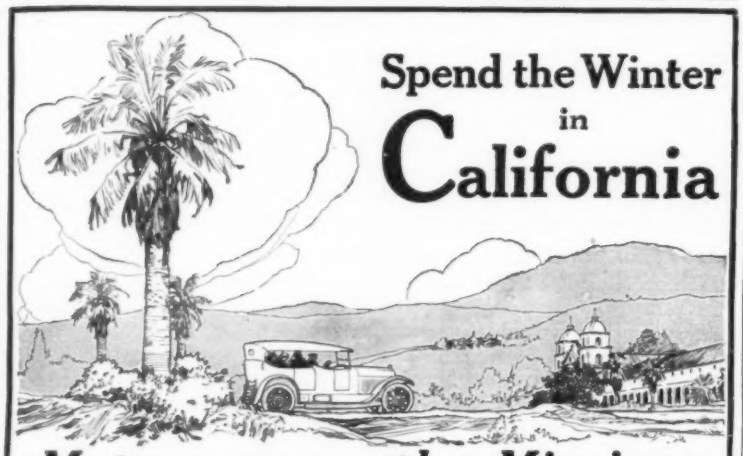

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